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CONCEPTS FOR BASS SOLOING

by Chuck Sher
and Marc Johnson

Contributing Editors – Wilbur Krebs and Bob Bauer
Piano Accompaniment and Bass Transcriptions – Larry Dunlap

Cassettes feature
Marc Johnson, acoustic bass,
soloing on each exercise.

For Acoustic or Electric Bass

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Chuck's Foreword

The purpose of this book is to help both aspiring and professional bassists expand their ability to create coherent and meaningful solos. Although the bassist's main function is as a member of the rhythm section, in contemporary jazz the accomplished bassist should be able to solo on a tune with authority, clarity and feeling. To my knowledge there is very little in the written literature to aid the bassist in this endeavor. I hope you find our effort to correct this situation a helpful one.

First, I suggest that you spend an hour and a half and play the accompanying tapes through once while following along in the book. I trust that you will be amazed and inspired by Marc Johnson's genius and musicianship on the tapes - I certainly am.

The exercises in the book are comprised of written concepts for soloing followed, in most cases, by a short musical example of the idea presented. On the accompanying tapes, Marc first reads the written example as is and then continues to solo on the underlying idea. After listening to the taped example of <u>each</u> exercise, I recommend that you turn off the tape and practice the idea yourself in the same manner, i.e. written example followed by soloing on the idea. Our only function is to stimulate your own creativity.

The longer written passages are generally transcriptions of Marc's improvised solos as played on the tapes. If they are too hard for you to read, try to follow them on the page as they go by on the tape and then try soloing on the idea yourself. More advanced players should do that as well as reading through the transcriptions. Also, I suggest that you go through each transcription and analyze what Marc played; I'm sure you will find a wealth of information that will help you in your own soloing.

The tapes that accompany the book generally have Marc on one channel and the piano accompaniment of Larry Dunlap (or a click track) on the other. After listening to Marc play on any given exercise, you can turn off the bass channel and use the accompaniment yourself, if you so desire.

After the text proper, you will find an appendix of fundamental exercises reprinted from my earlier book, "The Improvisor's Bass Method" which should provide all the background information necessary to use the exercises in this book. Appendix II consists of transcriptions of some of the greatest bass solos on record. I hope you will obtain the recordings that these solos appear on - they are all classics of melodic inventiveness and soulfulness.

My sincere thanks to everyone associated with this project: Bob Bauer for sharing his musical gems with us in the "Typical Jazz Licks" section; bassist Wilbur Krebs for contributing some of the ideas and some beautiful written examples on various exercises; Larry Dunlap for his flawless piano accompaniment and transcribing work; Blackburn Design in Petaluma for the cover art work; Mansfield Music Graphics and Ann Krinitsky for the beautiful music copying work, as usual; bassist Jeff Neighbor for suggestions about the format; all the bassists in Appendix II for contributing parts of their genius to this project; my sweet wife, Sueann and our kids, Benny and Annalisa, for putting up with yet another all-consuming project; and especially Marc Johnson for making this particular dream of mine come true.

CHUCK SHER

Note: For maximum fidelity, <u>please use Dolby B</u> when playing the accompanying tapes.

A Note From Marc

When Chuck first approached me about collaborating on this book I was intrigued but a bit reticent to get involved. For years I have held the belief that one can't learn to be a creative jazz musician from a book, practicing scales or studying "licks". However, being flattered even to be asked to participate, my ego got the better of me and I agreed to perform and extrapolate from these exercises and musical problems that Chuck has presented in this book.

As I got into it, the value of the process became immediately evident. First as a measuring stick to gauge where I am now as a player - what are my strengths and weaknesses - a super reality check. Secondly, rather than restrict my playing to rote patterns and pathways through harmony, this process actually expanded the possibilities for exploration and for the joy of discovery which is at the heart of every improvising musician's creative impulse.

The double bass has inherent physical limitations; its size and register, its four strings tuned in fourths, etc. and in a jazz context it is essentially a percussive instrument. (As this book is primarily concerned with note choices and rhythmic shapes, decisions about articulation, choices of fingering and pizzicato technique are largely left to the student.) It is my hope that the accompanying tapes will reveal to the careful listener how I've wrestled within these limitations to create various ways of singing through the instrument.

My sincere thanks to Chuck for including me in this endeavor and to Larry Dunlap for his beautiful accompaniment and brilliant transcription work.

Marc Johnson
New York City
June 21, 1993

Marc Johnson - Selected Discography

AS A LEADER	1. "Bass Desires" - ECM
	2. "Second Sight" (w/Bass Desires) - ECM
	3. "2 X4" - (duets) - Emarcy
	4. "Right Brain Patrol" - JMT/Bamboo
WITH BILL EVANS	5. "The Paris Concert - Volume 1 and Volume 2" - Electra Musician
	6. "We Will Meet Again" - Warner Bros.
	7. "Affinity" - Warner Bros.
WITH STAN GETZ	8. "Pure Getz" - Concord
WITH JOHN ABERCROMBIE	9. "Current Events" - ECM
	10. "John Abercrombie, Marc Johnson, Peter Erskine" - ECM
	11. "Getting There" - ECM
WITH ENRICO PIERANUNZI	12. "Deep Down" - Soul Note
	13. "No Man's Land" - Soul Note
	14. "New Lands" - Timeless
	15. "The Dream Before Us" - IDA (France)
WITH LYLE MAYS	16. "Lyle Mays" - Geffen
	17. "Street Dreams" - Geffen
	18. "Fictionary" - Geffen
WITH JOHN SCOFIELD	19. "Meant To Be" - Blue Note
WITH GARY BURTON	20. "Times Like These" - GRP
WITH ELIANE ELIAS	21. "A Long Story" - Blue Note
	22. "Fantasia" - Blue Note
	23. "Paulistana" - Blue Note
WITH PETER ERSKINE	24. "Sweet Soul" - Novus/BMG
WITH ANDY LaVERNE	25. "Frozen Music" - SteepleChase

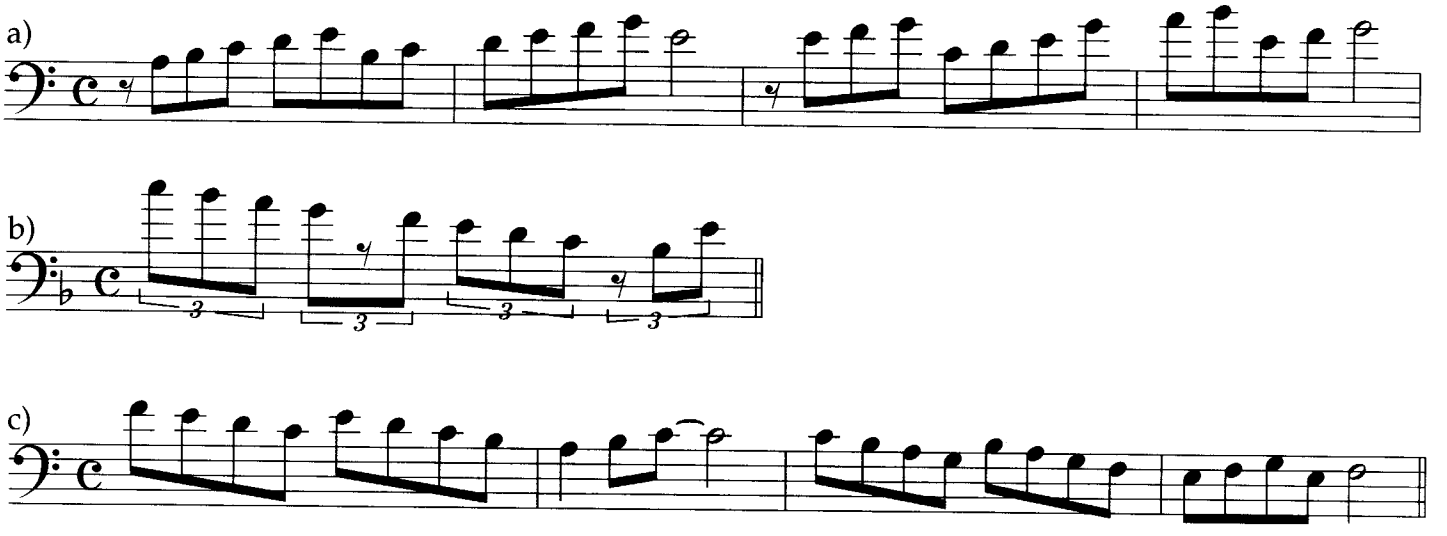
CHAPTER ONE

CHOICE OF NOTES IN ONE MODE

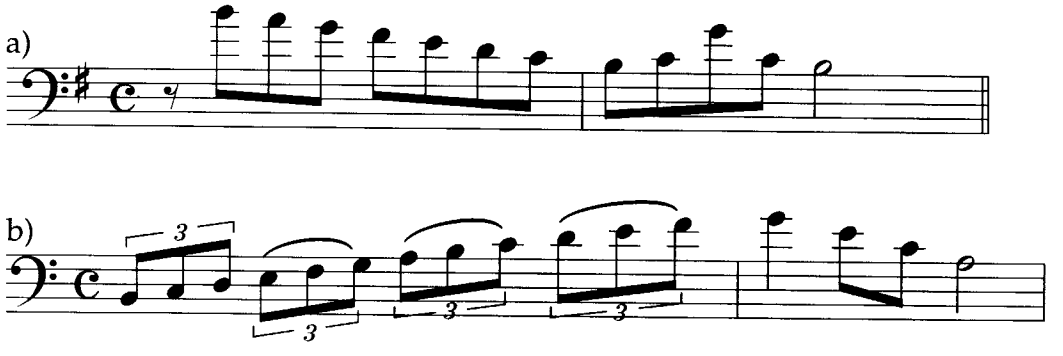
This chapter will give you some ideas for soloing using some basic patterns in a single mode. Before you tackle each section, be sure that you are well versed with the underlying concept (scale chords, scale fragments, etc.) and can play it easily on your instrument in any key. See also Chapters 3 and 6 in THE IMPROVISOR'S BASS METHOD (by Chuck Sher, published by Sher Music Co.) for further exercises on these fundamentals.

SCALE FRAGMENTS

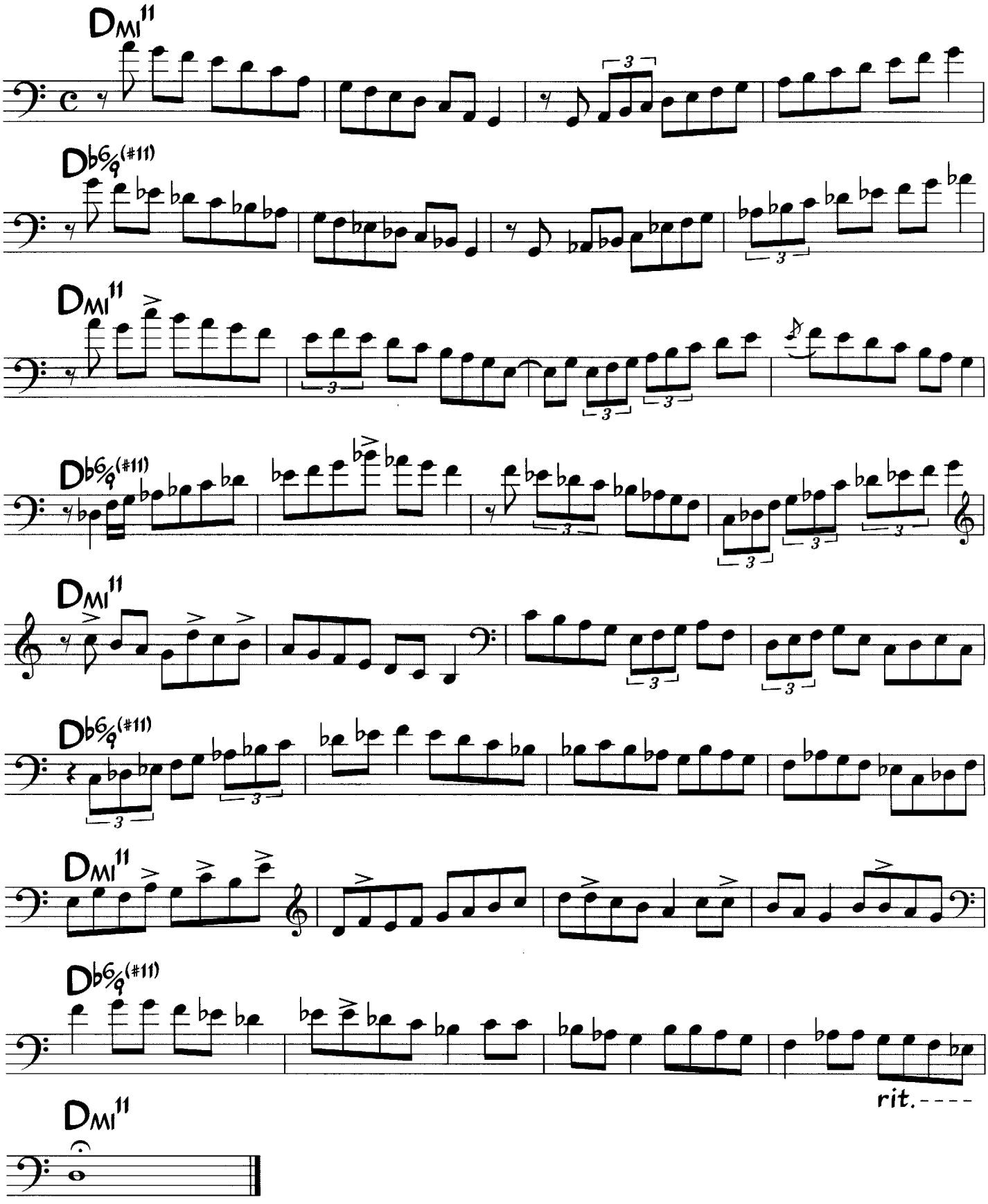
EXERCISE #1 - After practicing scale fragments up and down the notes of a mode (see Appendix I, #1), try creating a solo line using primarily scale fragments. (While you shouldn't ignore a melodic phrase that appears while practicing this and similar rudimental exercises, remember that the primary goal is to give you a sense of fluidity and mastery of the whole range of your bass.) Here are some ideas to start with; make up more of your own.



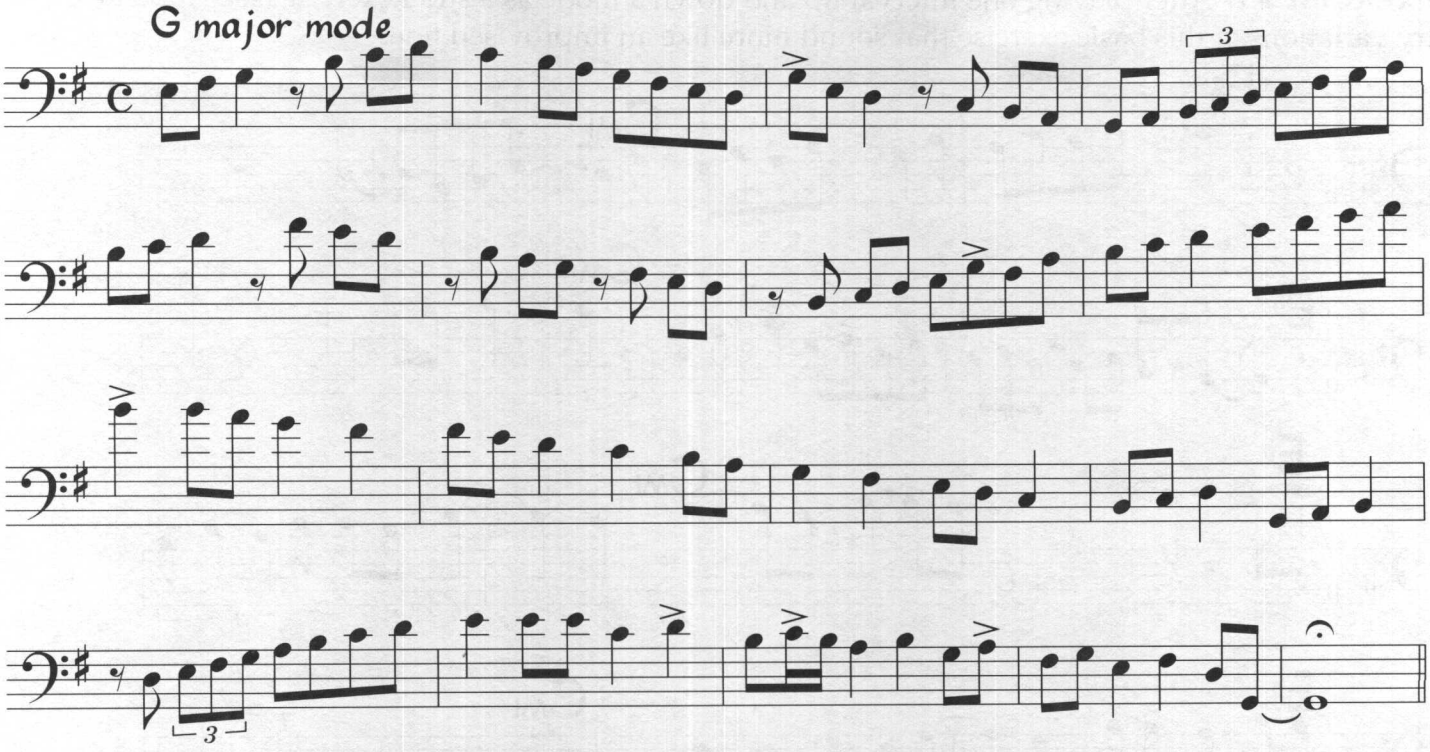
EXERCISE #2 - Try starting your phrases with scale fragments, then end them with something else.



EXERCISE #3 - Play a line using scale fragments that connects as much of the fingerboard as possible.



EXERCISE #4 - Solo in a mode using scale fragments as your main recurring motif.



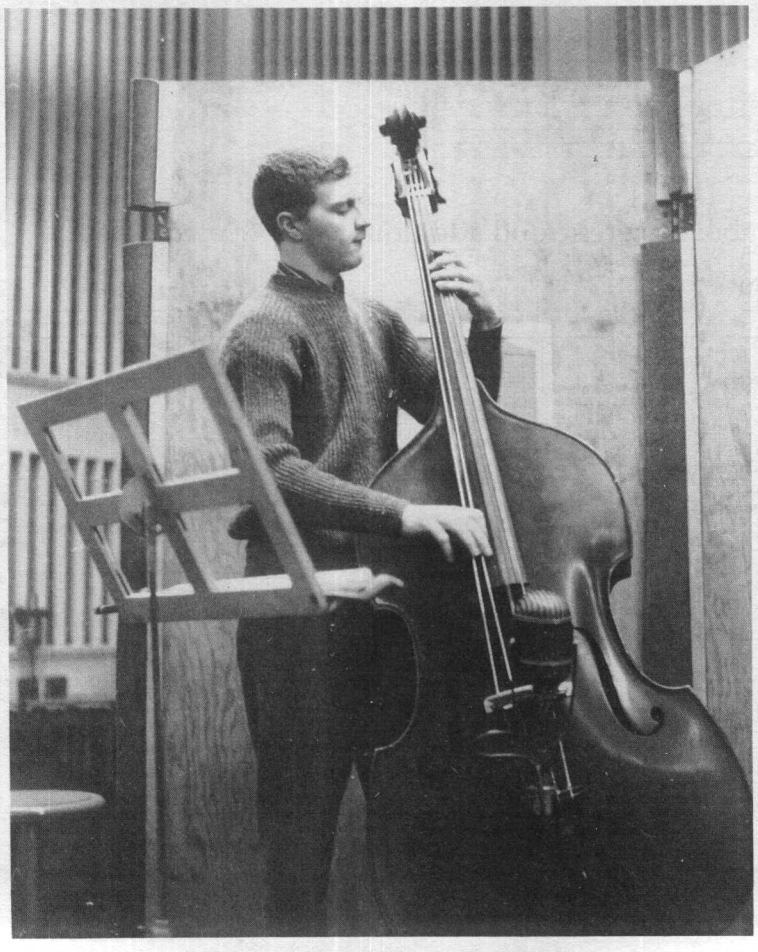
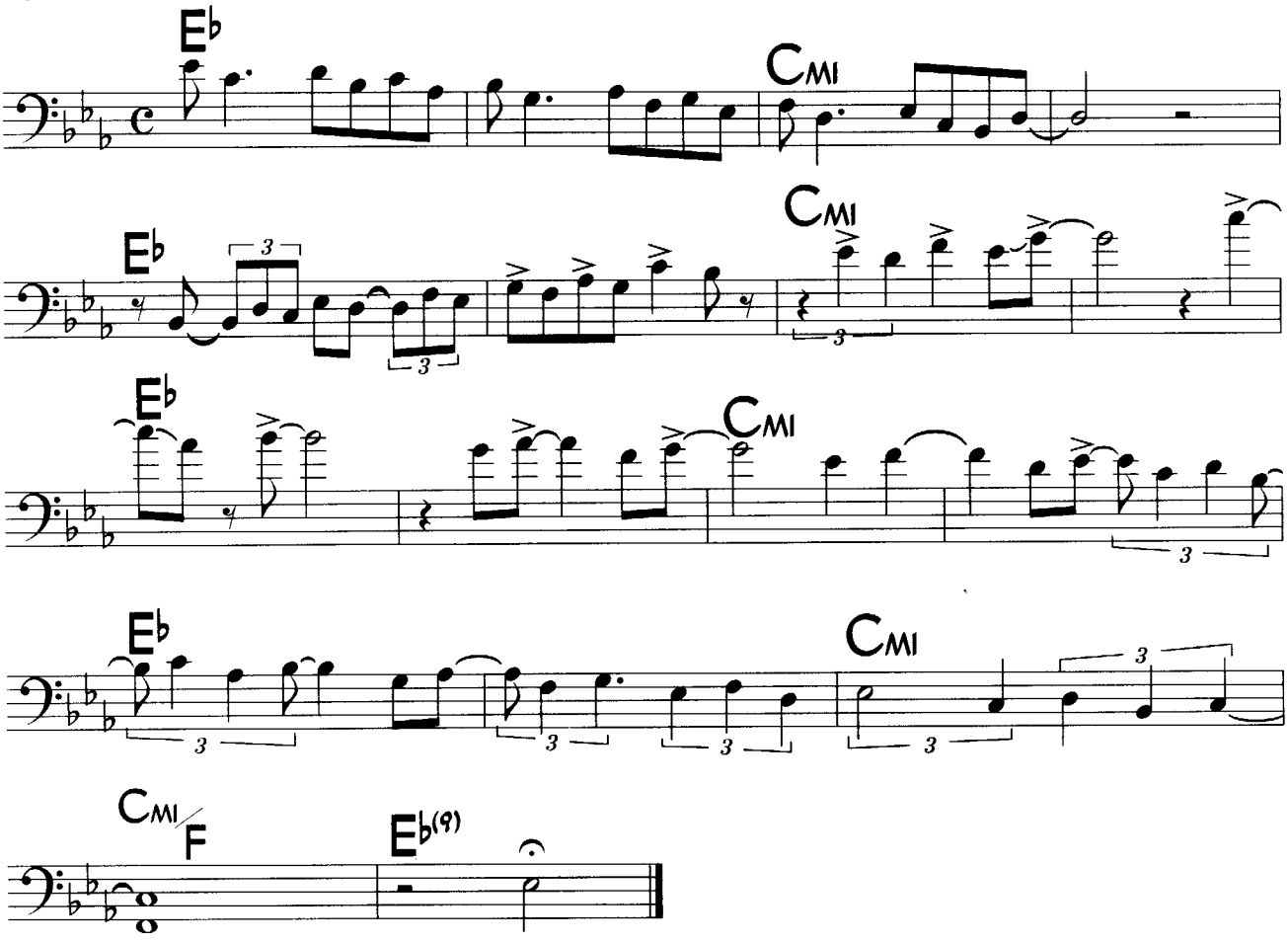


Photo courtesy of Helene La Faro-Hernandez

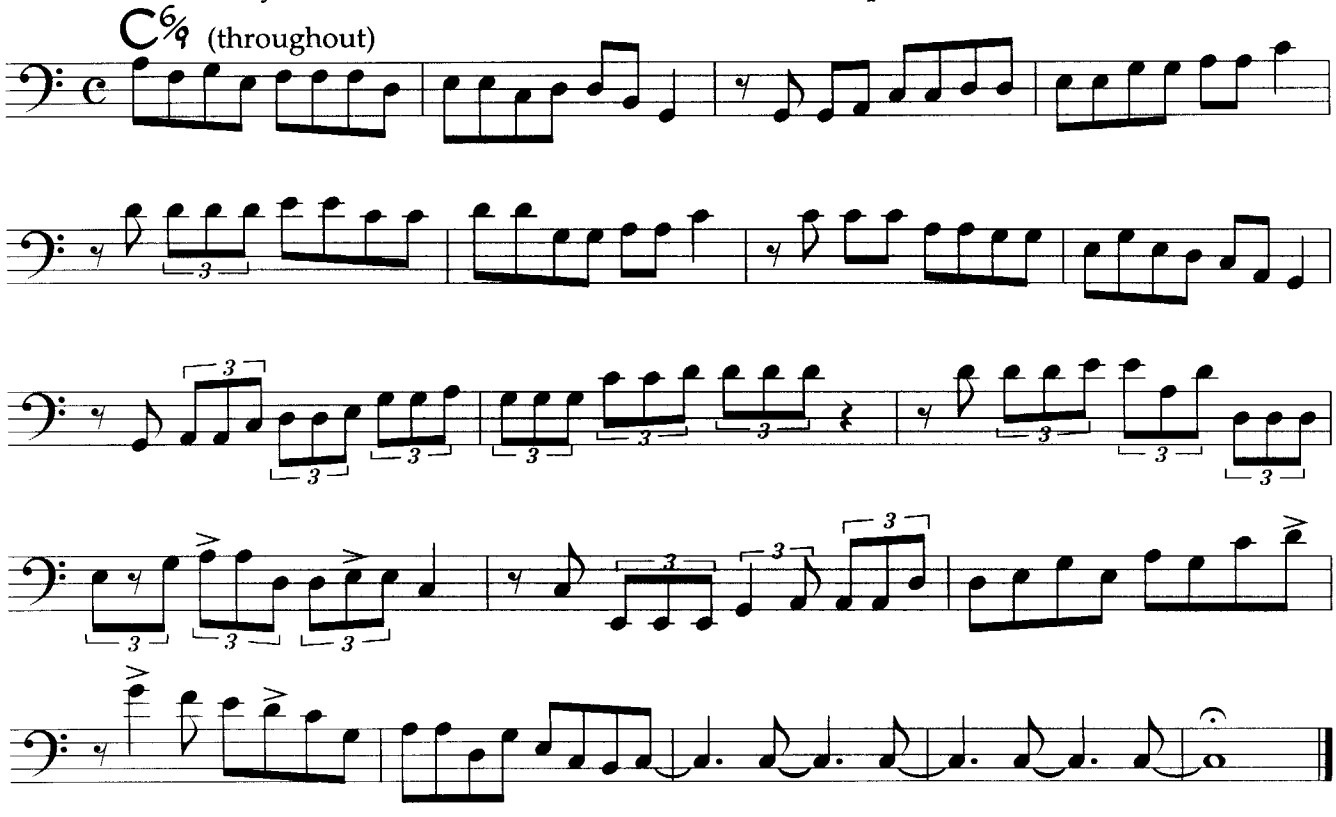
Scott LaFaro

INTERVALS IN A MODE

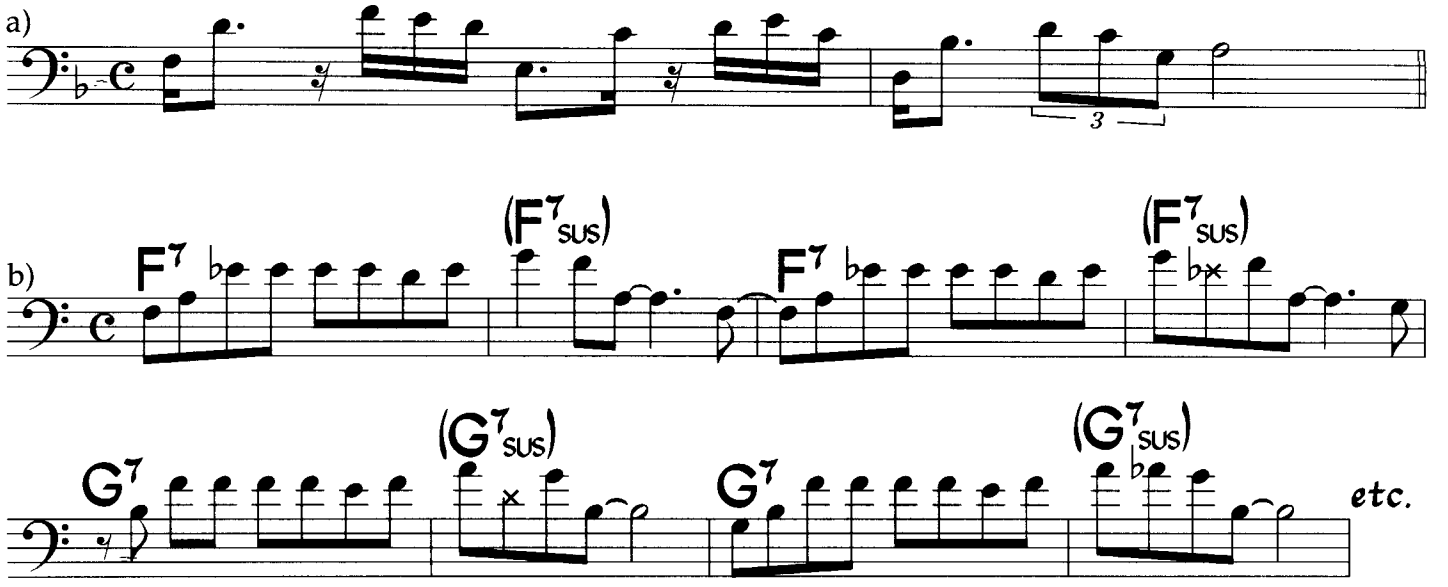
EXERCISE #5 - After playing one interval up and down a mode as a strict exercise (see Appendix I, #2), try variations of this basic exercise that sound more like an improvised line.



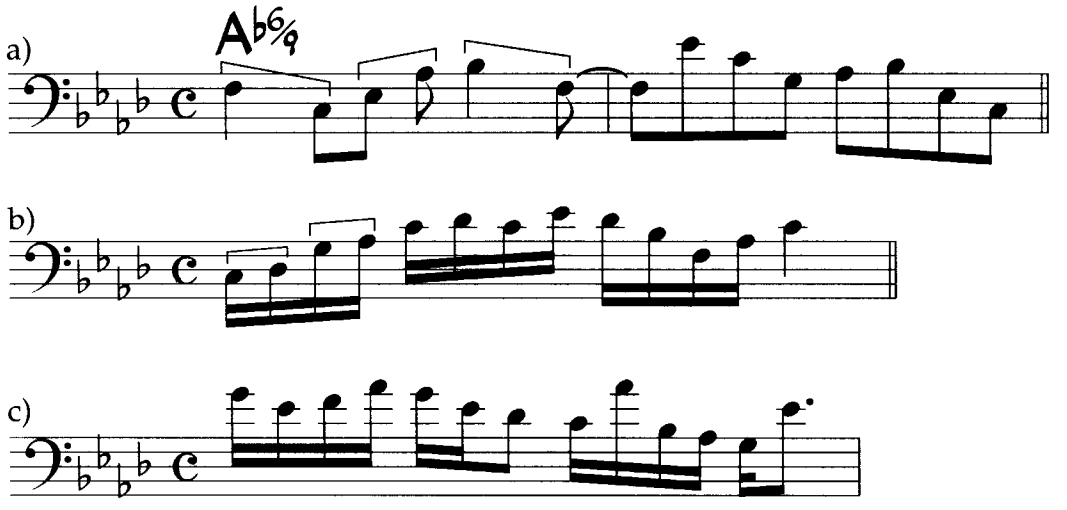
EXERCISE #6 - Try the above exercise and add doubled or tripled notes.



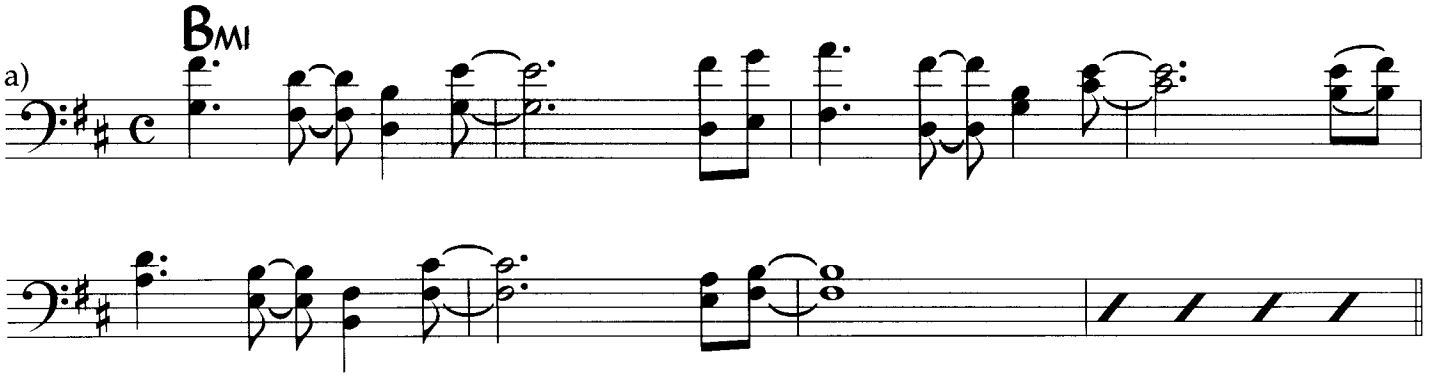
EXERCISE #7 - Use one or two intervals as the main thematic material for an improvised line.



EXERCISE #8 - Start your phrases with one interval, develop it, then end with anything else.



EXERCISE #9 - When the two notes of an interval are played simultaneously, it is called a double stop. Play around with double stops using any intervals but staying within the notes of a particular mode.



EXERCISE #9 (continued)

Log O' Rhythm

Marc Johnson

b)

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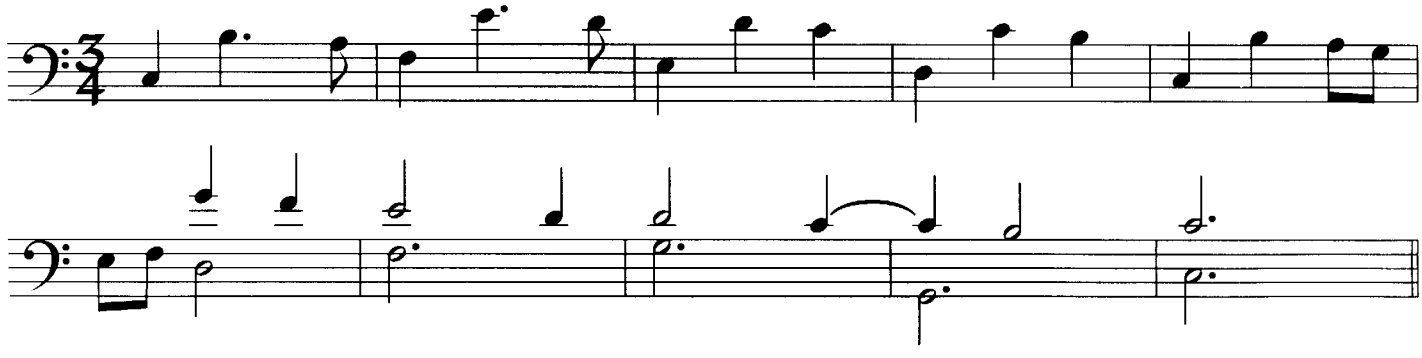
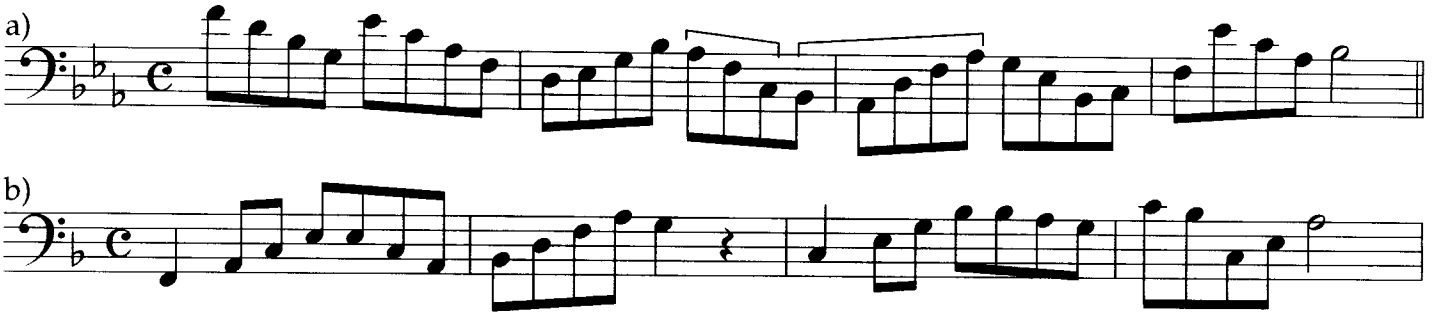
EXERCISE #10 - Use the intervals in a key as the main thematic material for soloing, e.g.

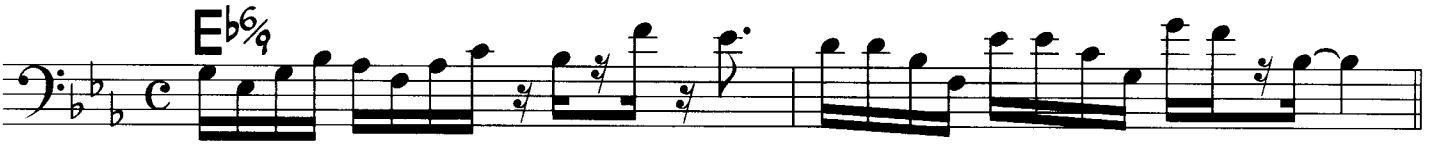


SCALE CHORDS

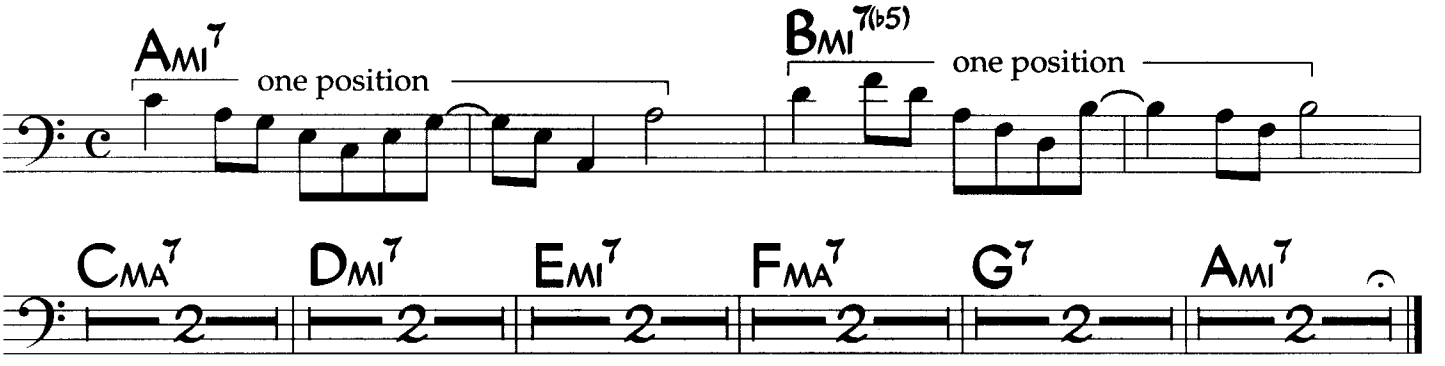
EXERCISE #11 - See fundamental scale chord exercises in Appendix I, #3 first. Then pick a mode and improvise in it using scale chords as much as possible.



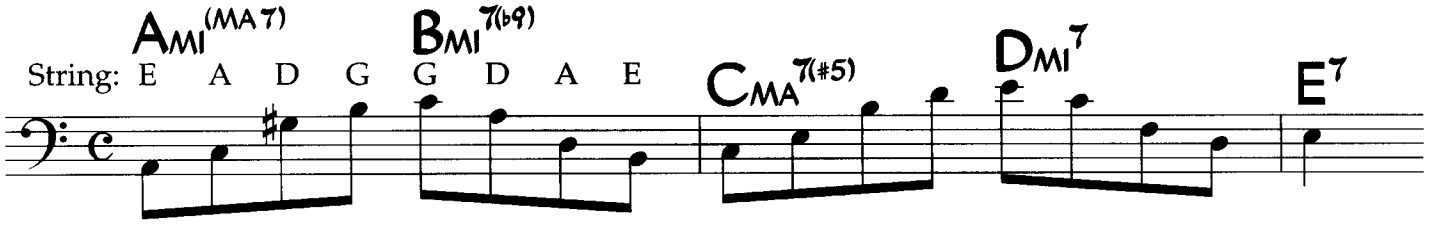
EXERCISE #12 - Do the last exercise but use only the triads in the mode instead of the full 7th chords.



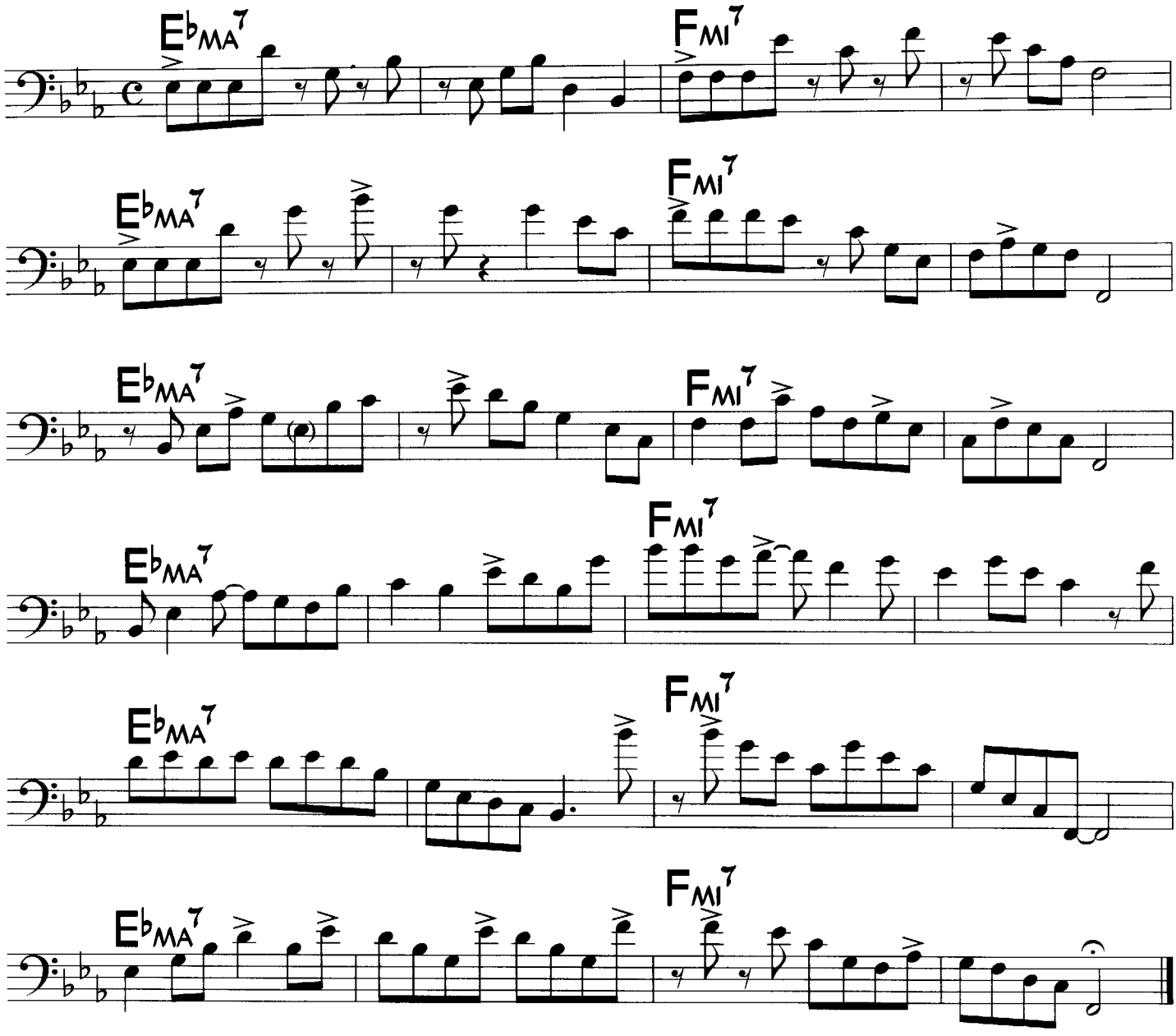
EXERCISE #13 - Practice scale chords using one position per chord. See Appendix I, #4.



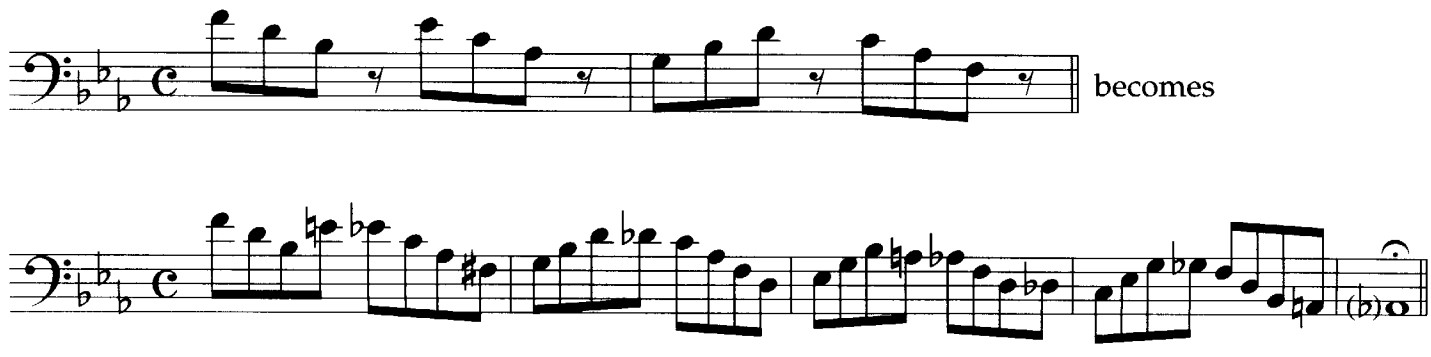
EXERCISE #14 - Try playing scale chords using only one note per string. This example adds the 9th on top of each chord.



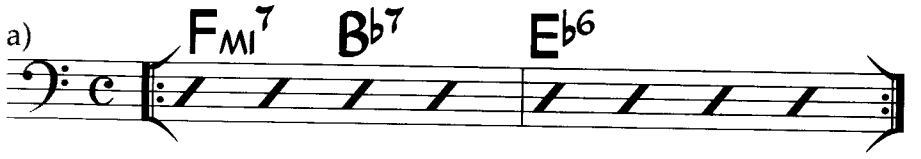
EXERCISE #15 - Pick any two scale chords and go back and forth between them until you can use the whole fingerboard easily.



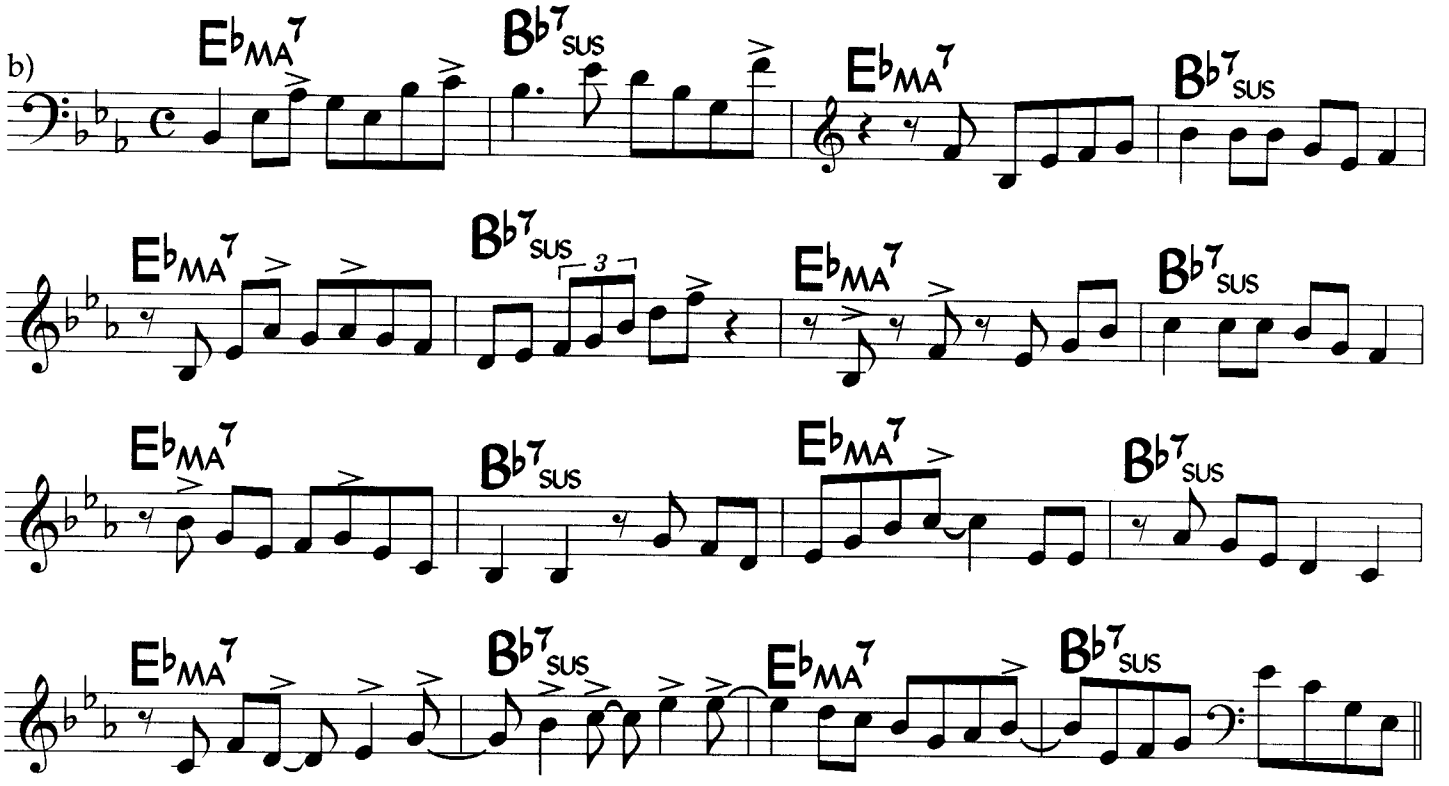
EXERCISE #16 - Use chromatic passing tones to connect scale chords.

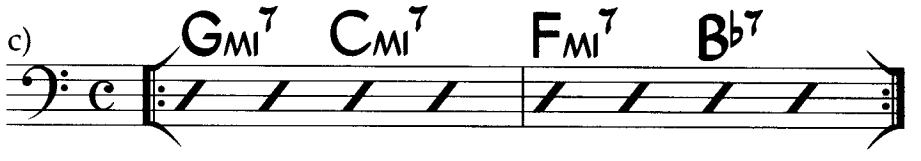


EXERCISE #17 - Here are a few simple progressions in the key of Eb major. Try playing a lot of scale chords (not just the ones written) over each progression until you can intuitively tell how to gracefully end each phrase.



Here is a transcription of Marc's solo on b) on the accompanying tape.

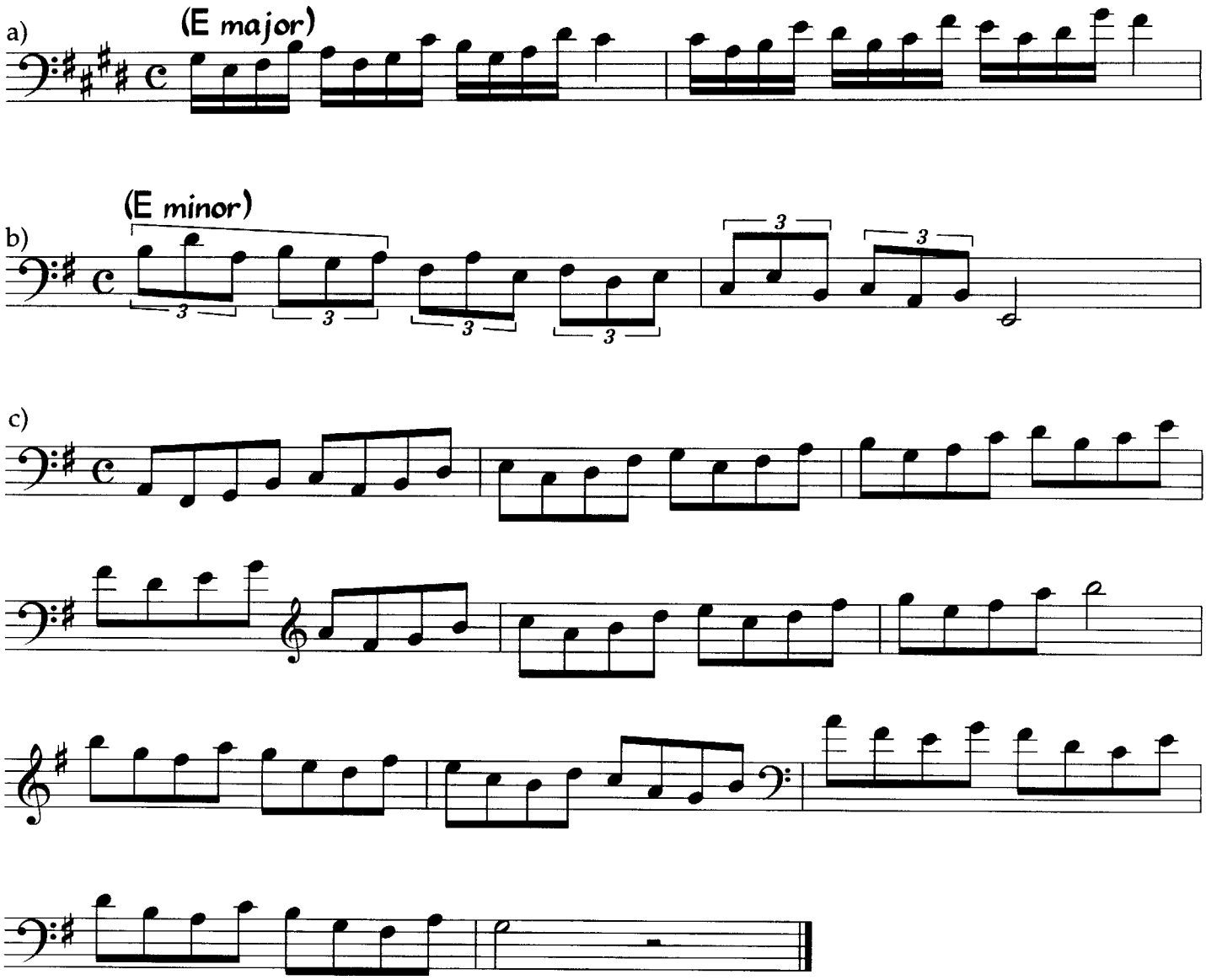




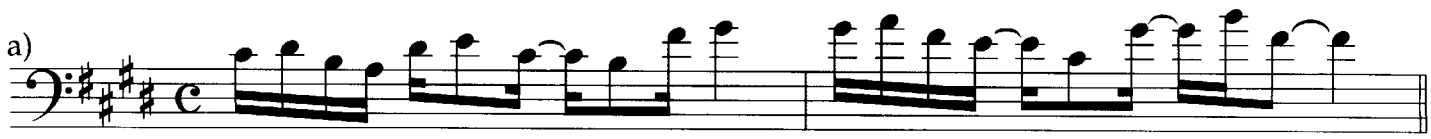
SCALAR PATTERNS

Following are some exercises using scalar patterns that are neither scale chords nor scale fragments. See Appendix I, #5 for the fundamental exercises on scalar patterns, including how to generate them.

EXERCISE #18 - Pick a scalar pattern and move it up and down the mode until you can play it anywhere on your instrument.



EXERCISE # 19 - Use a scalar pattern to begin each phrase with. End the phrase with anything else. Change the starting pattern whenever it feels right.



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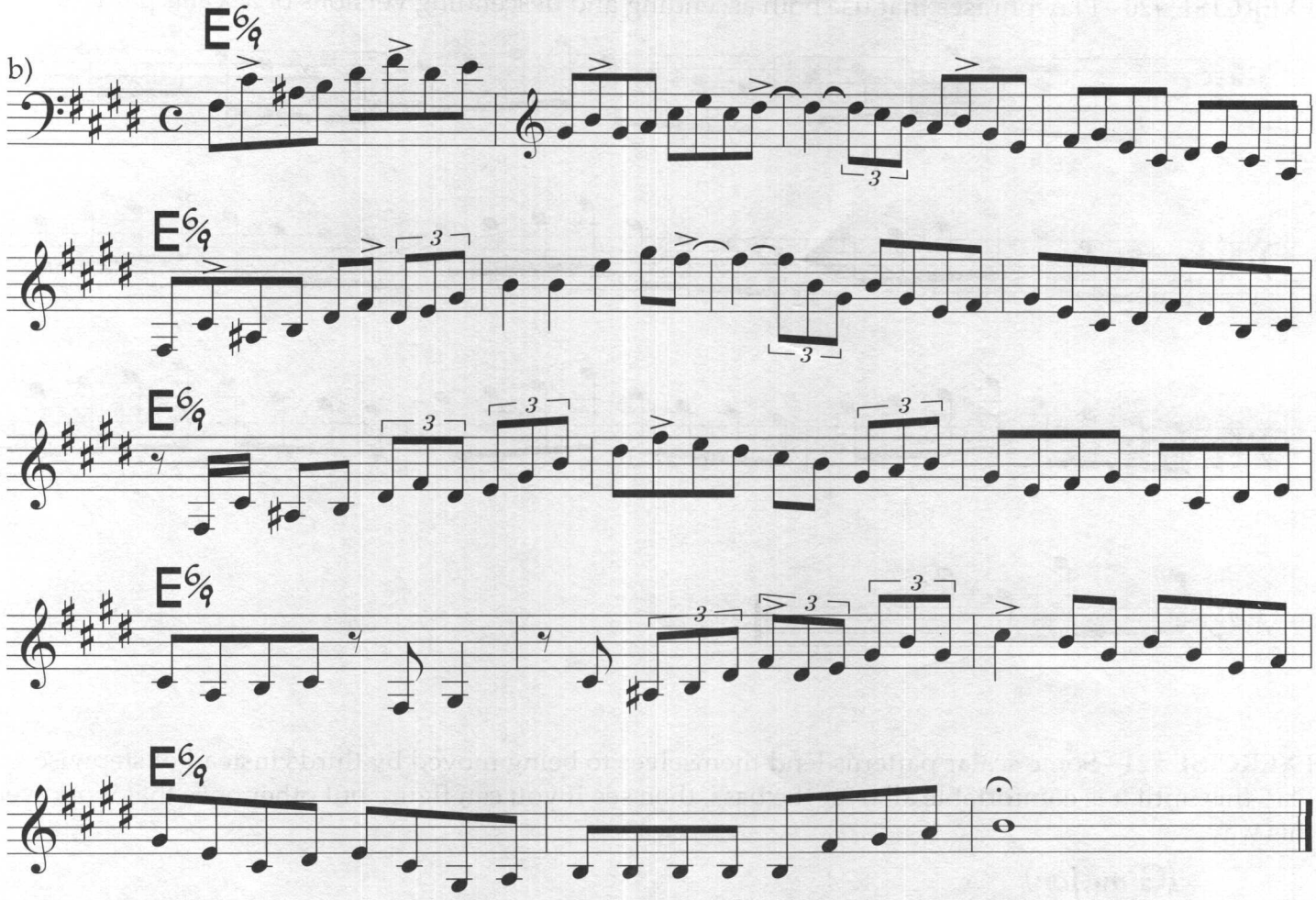
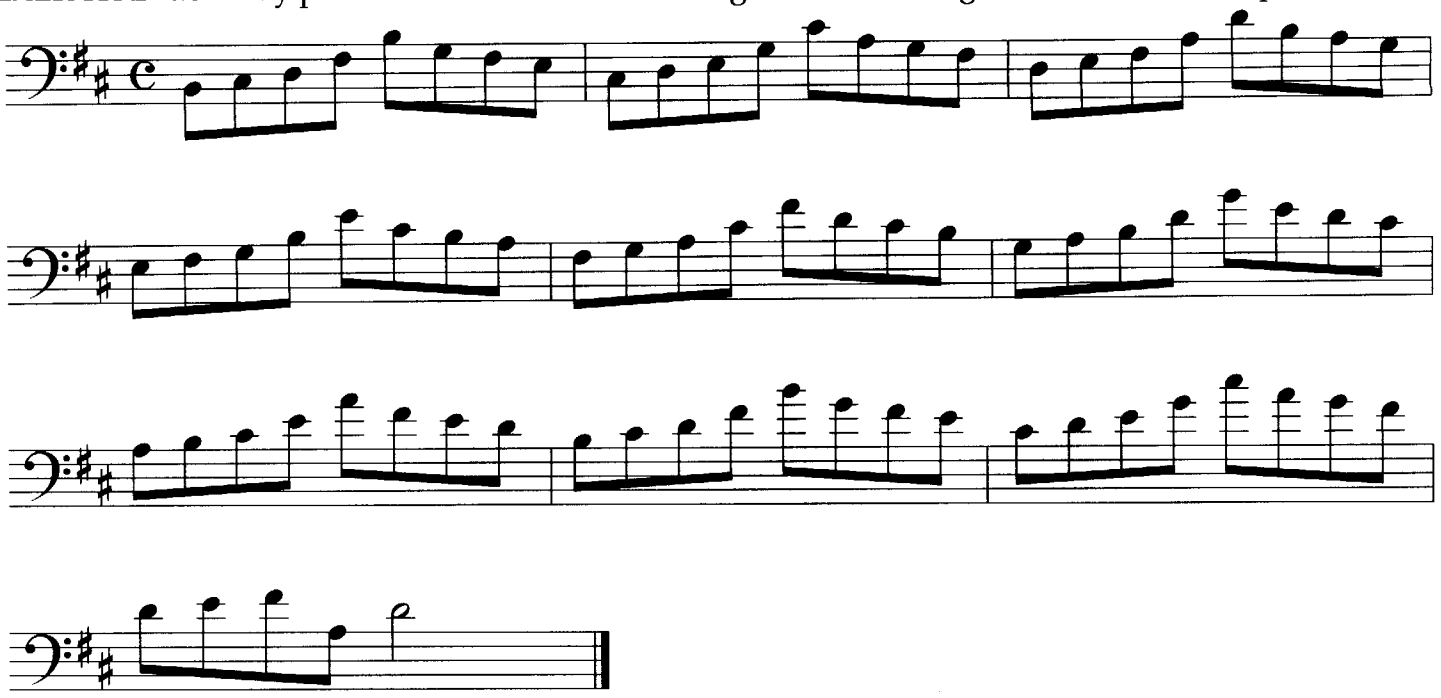


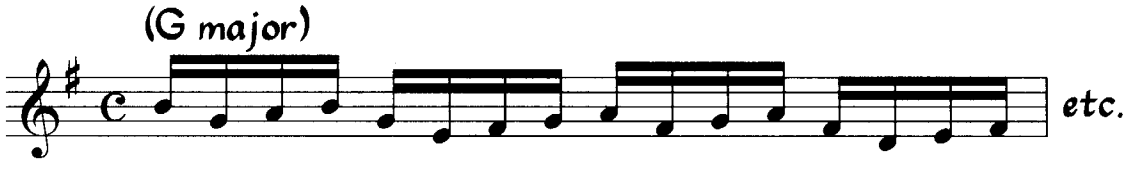
Photo ©1990 W. Patrick Hinely

Enrico Pieranunzi and Marc Johnson

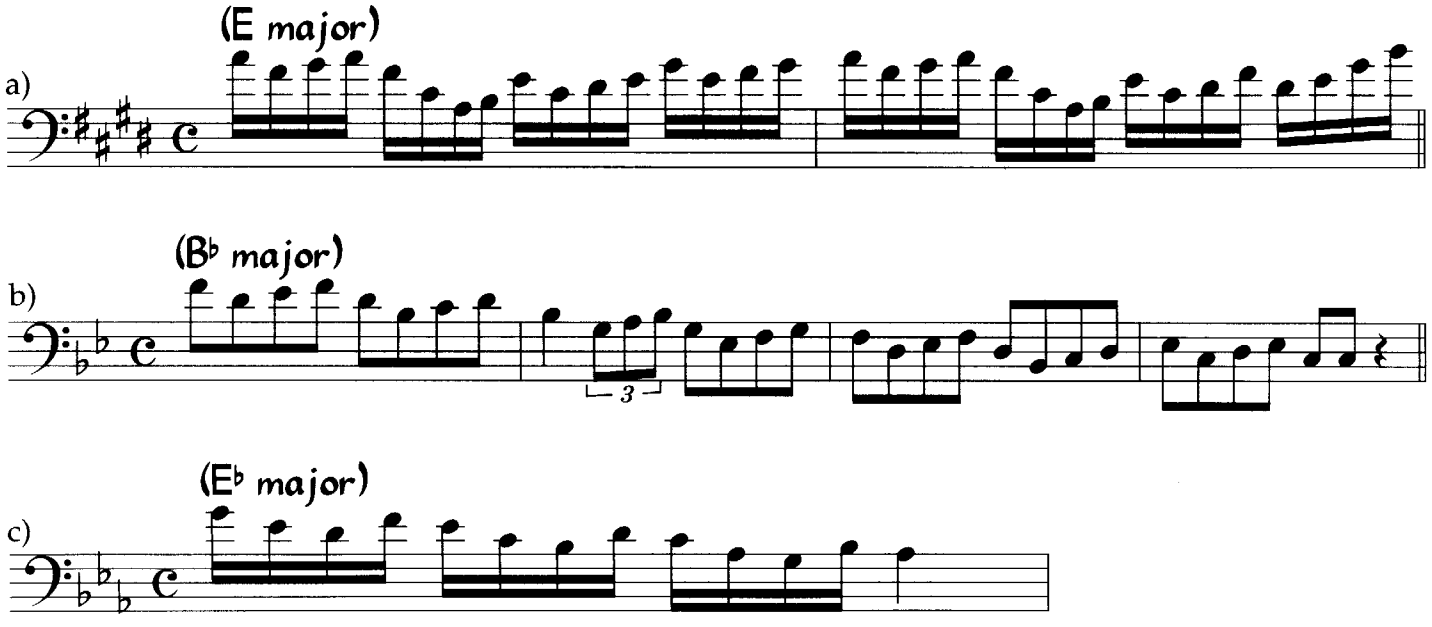
EXERCISE #20 - Play phrases that use both ascending and descending versions of a scalar pattern.



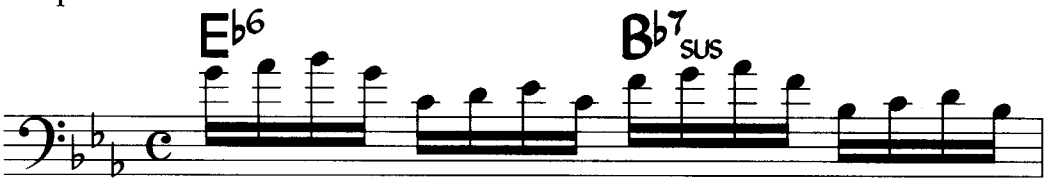
EXERCISE #21 - Some scalar patterns lend themselves to being moved by thirds instead of stepwise. Play this until it is comfortable all over the bass, then see if you can figure out other ones that work well this way.



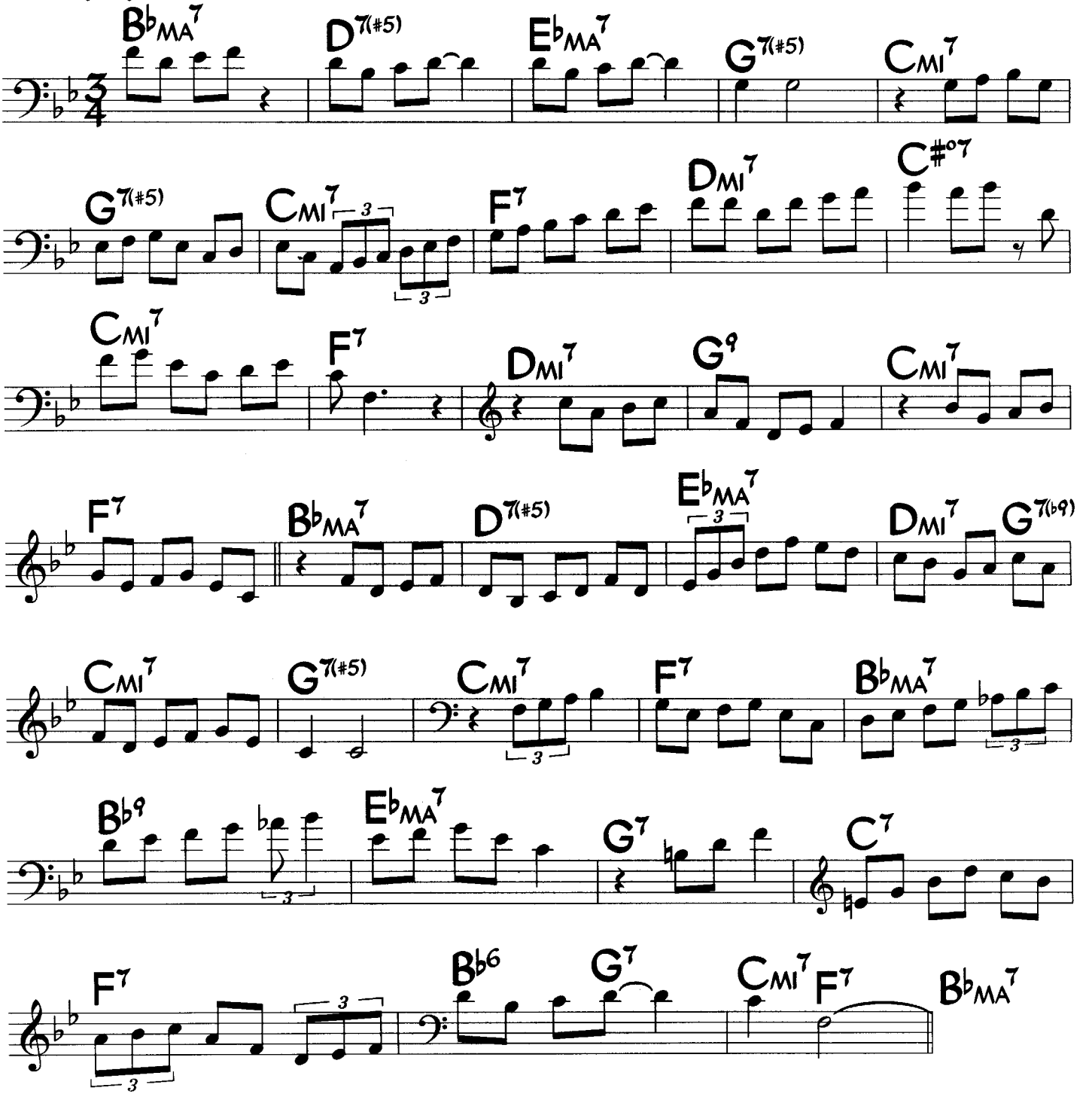
EXERCISE #22 - Use this movement of scalar patterns by thirds to start your phrases with. End with anything else.



EXERCISE #23 - Try playing a pattern (both ascending and descending) and move the pattern by different intervals until you end up being able to play it up or down, starting on any note, at any point in a solo phrase.

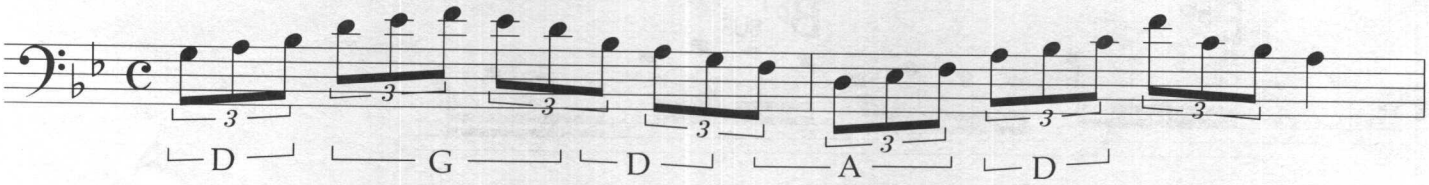


EXERCISE #24 - Try the same idea as Exercise #23 on a tune. The recorded example is on the changes of "Someday My Prince Will Come".



MISCELLANEOUS SCALE CONCEPTS

EXERCISE #25 - Play scalar ideas that necessitate quick shifting of positions. Play each one or variations on it until it is smooth before changing to a new one.

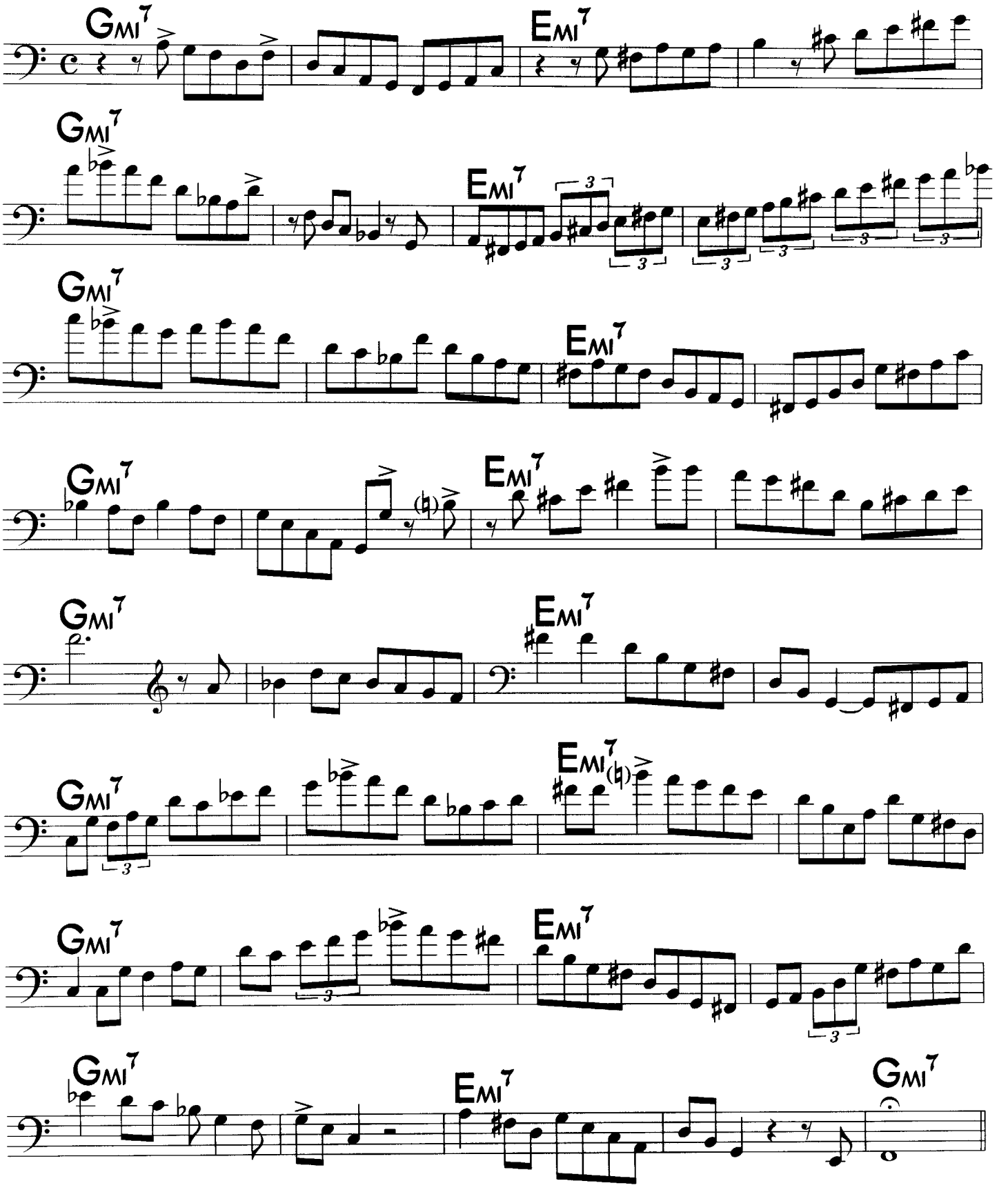


EXERCISE #26 - Pick a mode and play as melodically as possible using only the notes in it. Use pieces of any of the exercises in this chapter but try to keep the melodic aspect paramount.

Photo ©1989 Gene Martin

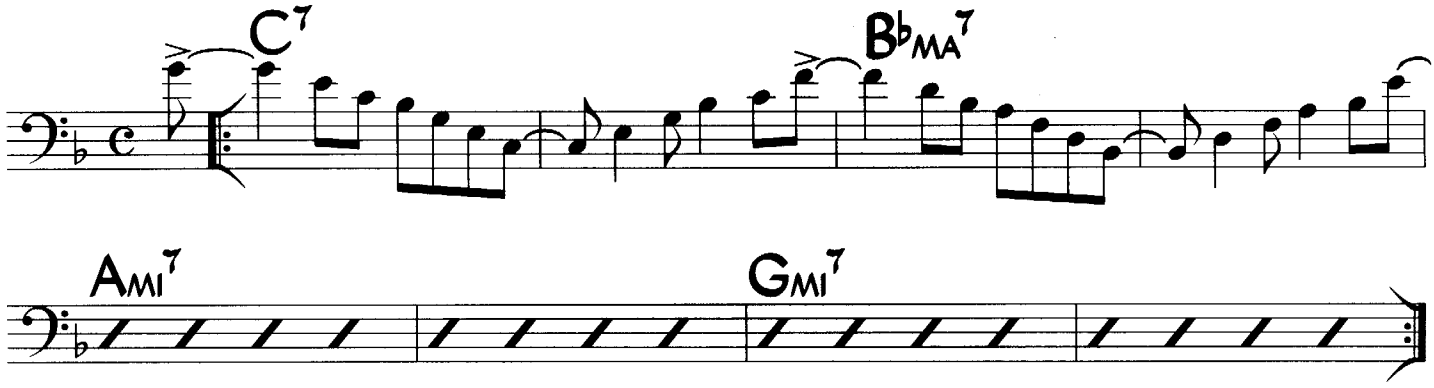
JIMMY HASLIP

EXERCISE #27 - Try going back and forth between two modes and be comfortable starting phrases on any note of either mode.

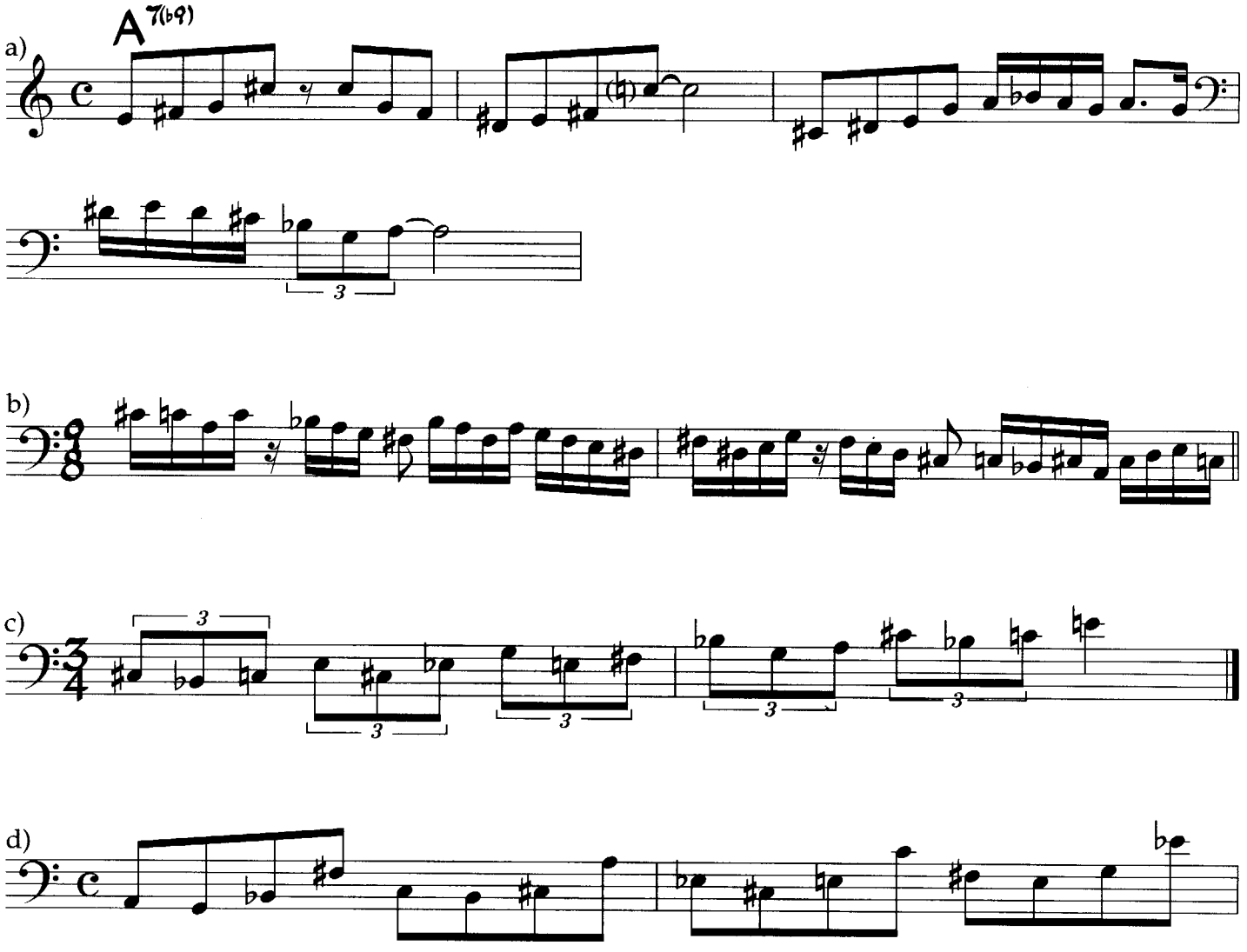


EXERCISE #28 - Pick one or more of the other exercises in this chapter that you found useful and try it going back and forth between two modes, instead of staying on just one. There is no example on the accompanying tape.

EXERCISE #29 - Take a pre-determined rhythmic pattern and use it to play some of the rudiments in this chapter, e.g. scale chords.



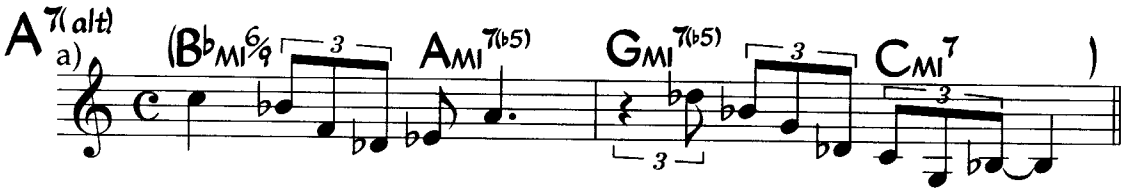
EXERCISE #30 - Take one of the diminshed scales through any or all of the exercises in this chapter, e.g. Ex. 19 (scalar patterns) on the Bb diminished scale.



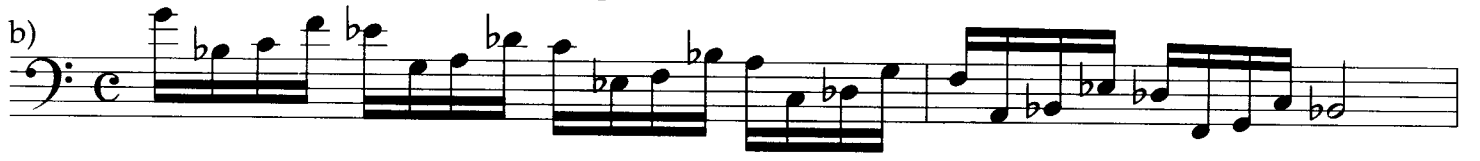
EXERCISE #31 - Take the melodic minor scale or any of its modes (especially the altered scale) through any or all of the exercises in this chapter. Try the same thing with the harmonic minor scale. The recorded example plays a) below on Exercise #11 (scale chords) on the A altered scale. Piano on the accompanying tape plays A7 (alt.) throughout.

Possible scale chords on A altered scale

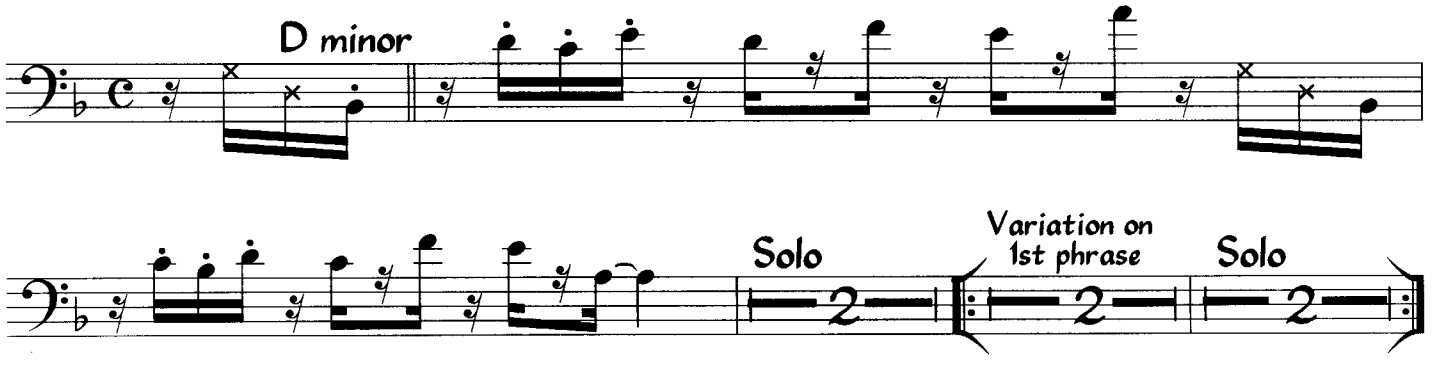
		C_{SUS}^{7}			F_{SUS}^{7}	
$A^{7(alt.)}$	$B\flat_{MI}^{(MA7)}$	C_{MI}^{7}	$D\flat_{MA}^{7(\flat5)}$	$E\flat^{7}$	F^{7}	$G_{MI}^{7(\flat5)}$
$A_{MI}^{7(\flat5)}$	$B\flat_{MI}^{6/9}$	C_{MI}^{6}	$D\flat_{MA}^{(\#5)}$	$E\flat^{7(\flat5)}$	$F^{7(\#5)}$	



Here is an example of Exercise #18 (scalar patterns) on the A altered scale

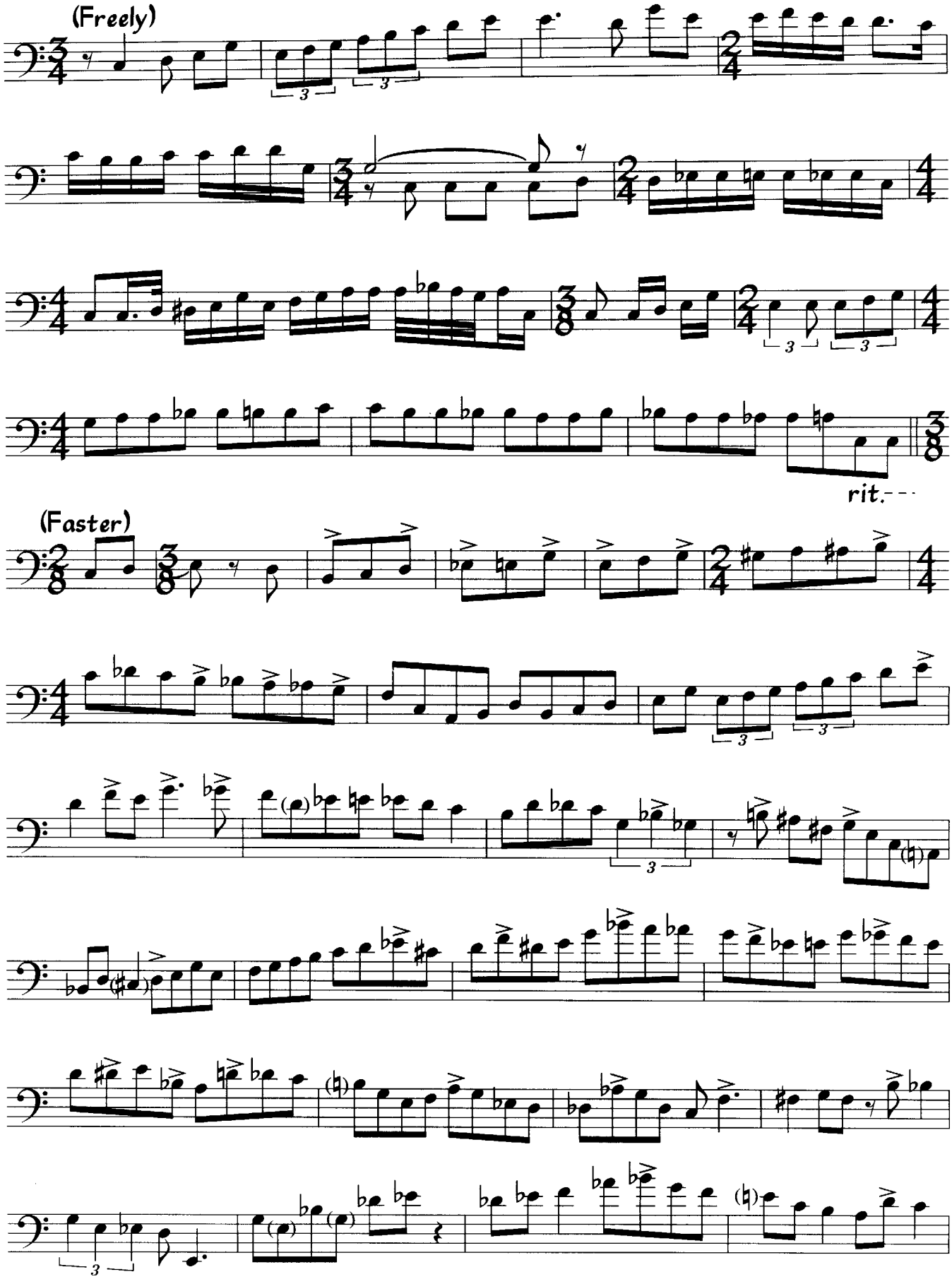


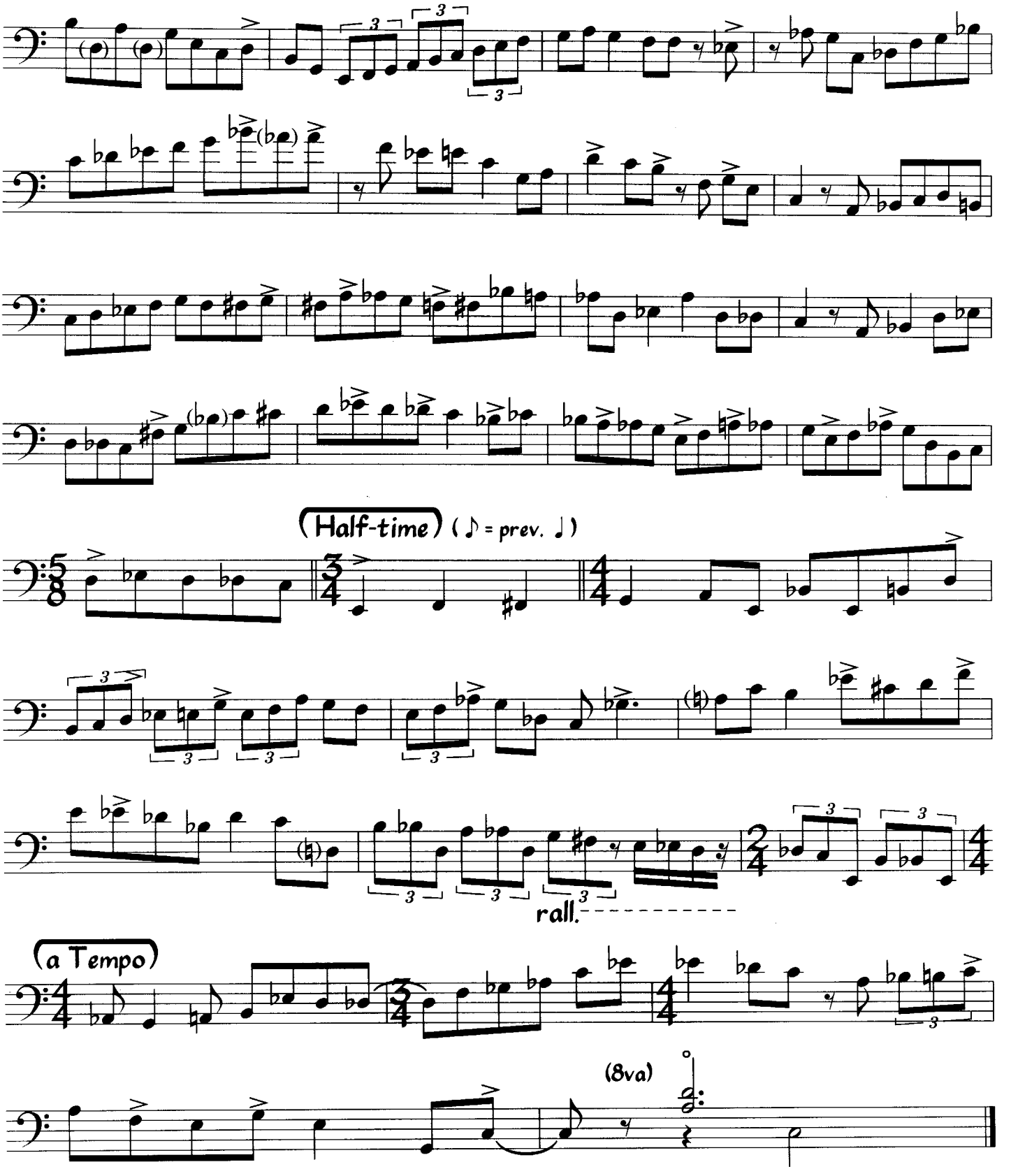
EXERCISE #32 - Play on a given mode until you find a phrase you like, then alternate between a) variations of that phrase and b) an equal length solo phrase.



EXERCISE #33- Try soloing in a mode and gradually add each non-scale note (from the chromatic scale) to the original mode, one at a time. The starting mode on the accompanying tape is C major.

EXERCISE #34 - After the above exercise has been done, try adding whichever chromatic notes present themselves until you see how each mode implies the whole chromatic scale as embellishment. At that point, only the root remains of the original mode; all other scale degrees are open to alteration. The starting mode is again C major.





EXERCISE #35 - Do the above exercise but try using a pedal tone to act as an anchor.

CHAPTER TWO

PHRASING EXERCISES IN ONE MODE

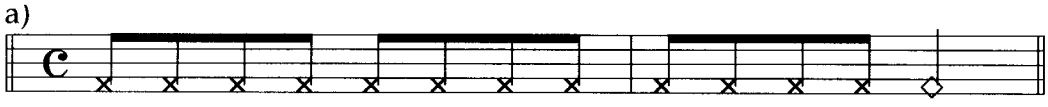
RHYTHM - THE BASIS OF PHRASING

The exercises in this section are designed to expand your solo capabilities by giving you a sense of confidence in creating distinct, rhythmically interesting phrases. Each exercise should be repeated exactly as written for a while and then used as a central motif for soloing. We suggest using only the notes of one mode at a time here so that the rhythmic aspect will be paramount. Be sure to try these exercises on other modes besides major and natural minor, i.e. pentatonic, diminished, melodic minor, etc.

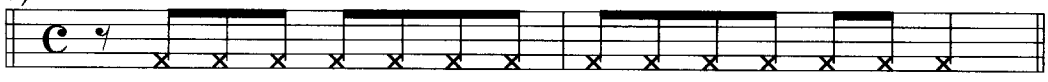
As John Scofield said in a recent interview in *JazzTimes* magazine, "Rhythm involves feel, but too many people think it's magical and just comes out of the air. You work on it through analysis and feel. You learn to hear and identify rhythms and the subtleties of where something is placed just like you learn to hear and identify pitches."

EXERCISE #1 - Long strings of eighth notes

a)



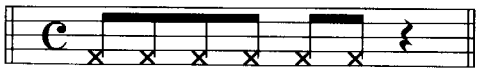
b)



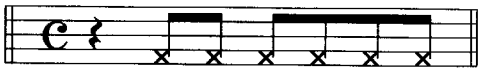
EXERCISE #2 - Experiment with different length phrases using just eighth notes, e.g.

a) Six note phrases

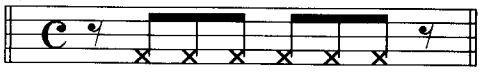
1)



2)



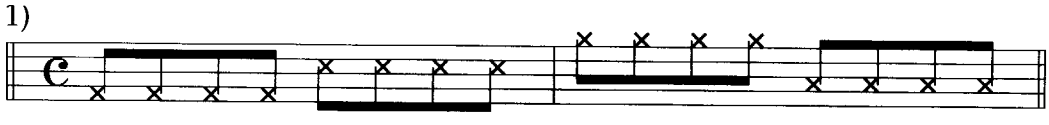
3)



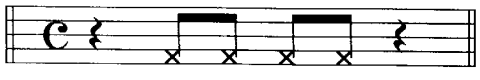
b) Five note phrases. (This example and the next one have phrases that start on different places in the bar.)

c) Four note phrases

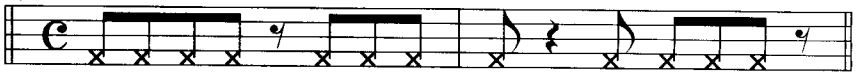
1)



2)



3)



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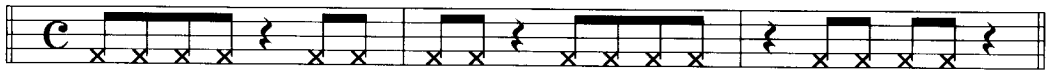
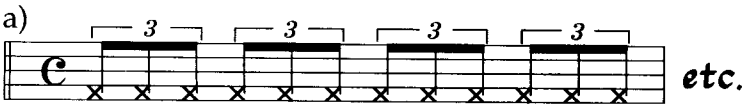


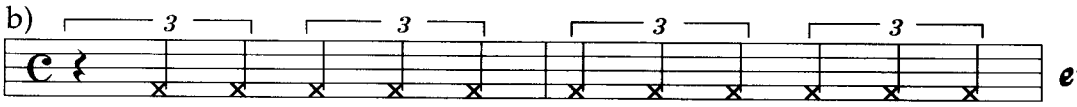
EXERCISE #3 - Continuous triplets.

a)



etc.

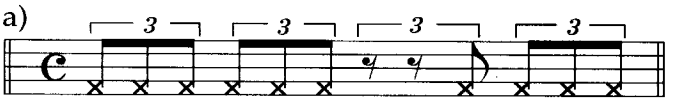
b)



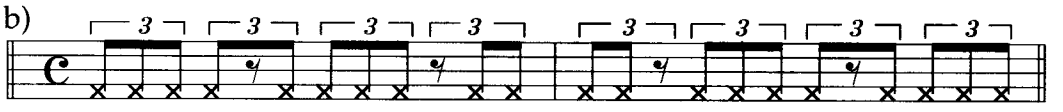
etc.

EXERCISE #4 - Triplets with rests.

a)

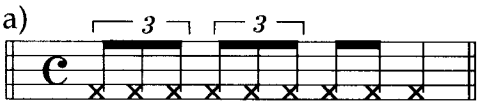


b)

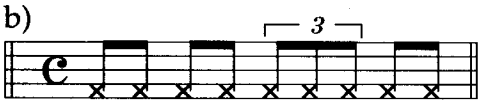


EXERCISE #5 - Combining triplets, quarter notes and eighth notes.

a)

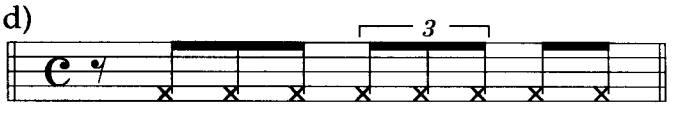


b)

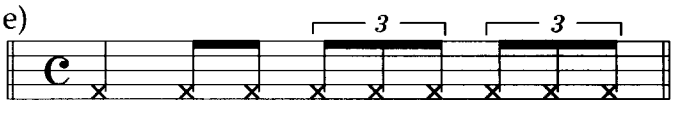


c)

d)



e)



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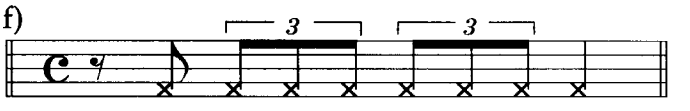
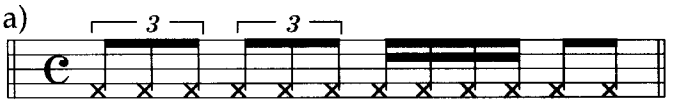
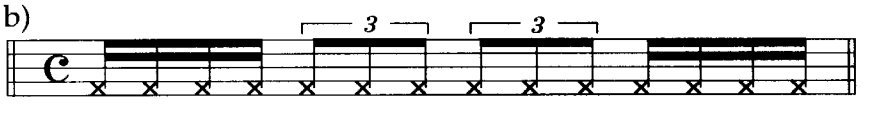


EXERCISE #6 - Combining triplets, eighth notes and sixteenth notes.

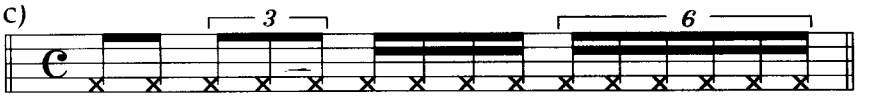
a)



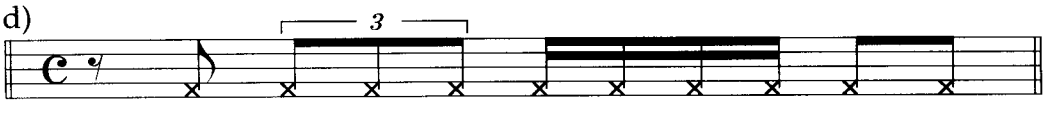
b)



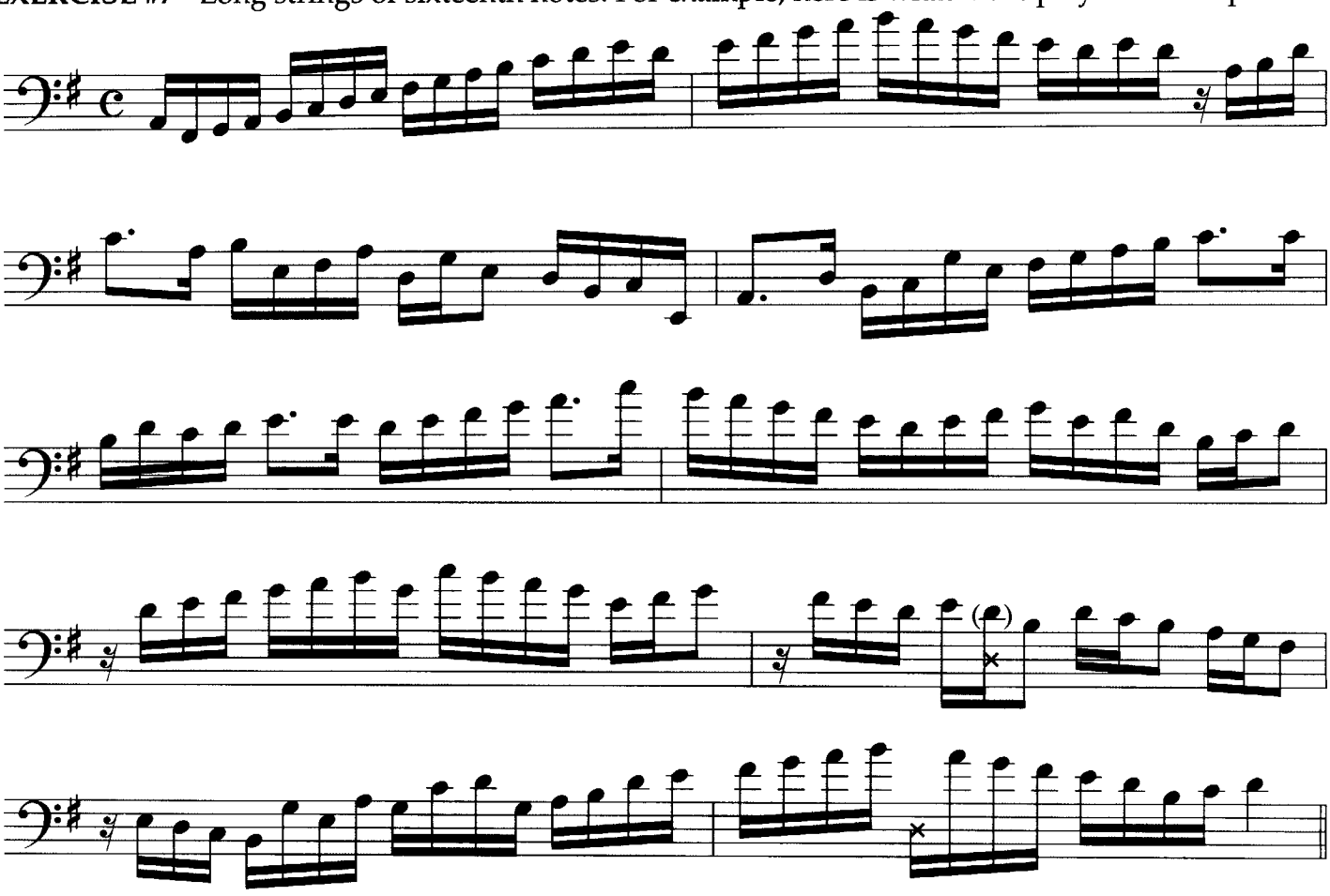
c)



d)



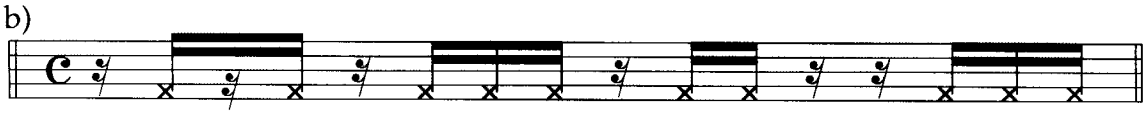
EXERCISE #7 - Long strings of sixteenth notes. For example, here is what Marc plays on the tape.



EXERCISE #8 - Sixteenth notes with rests.

a)

b)



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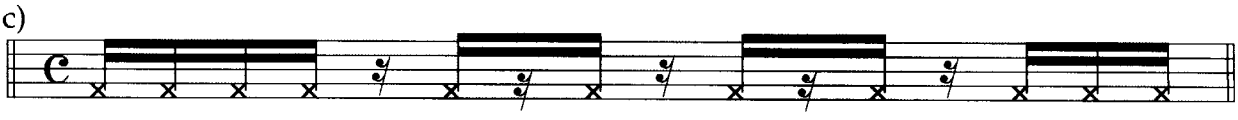
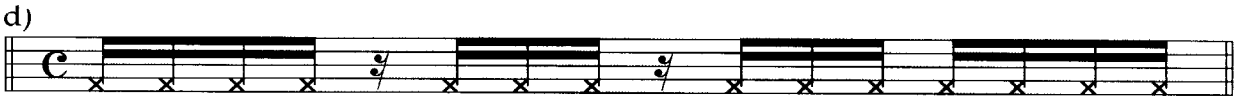
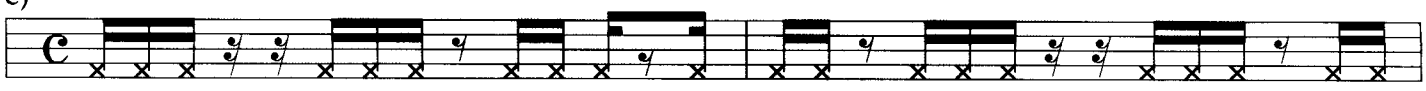


d)



e)

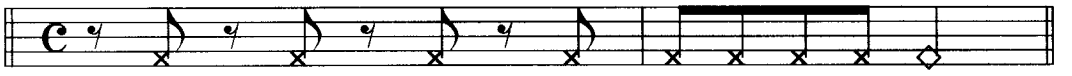


In order to solo well you will need to develop a library of rhythmic phrases that you are comfortable with to act as a foundation for spontaneous musical ideas. Every good soloist has this reservoir of rhythmic phrases and it is not hard to consciously expand your own. Here are some phrases to add to your repertoire and to inspire you to create more of your own.

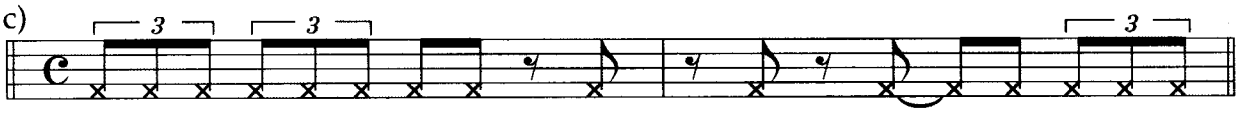
EXERCISE #9 - Practice each of these one at a time until you can improvise around it without losing the basic idea.

a)

b)

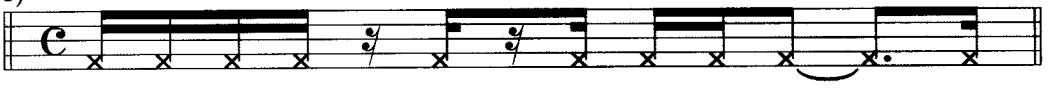


c)



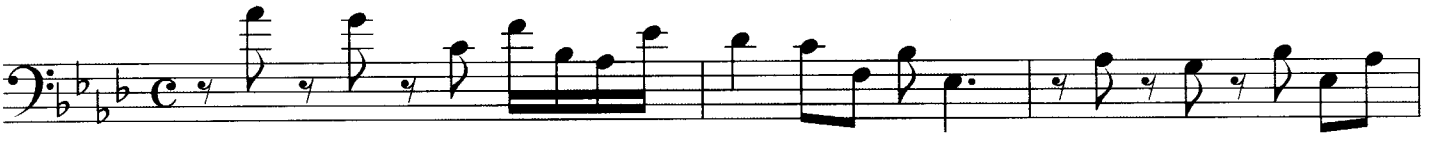
d)

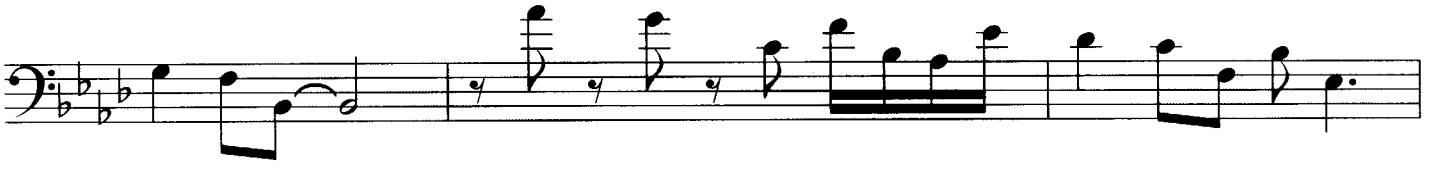
e)

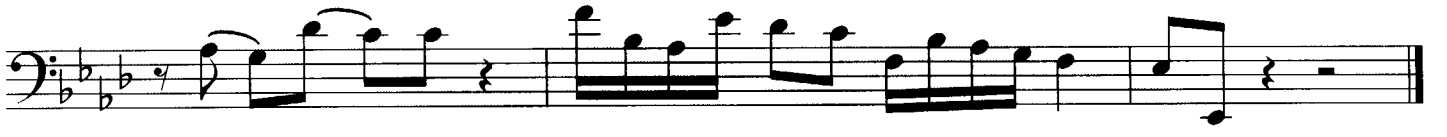


f)

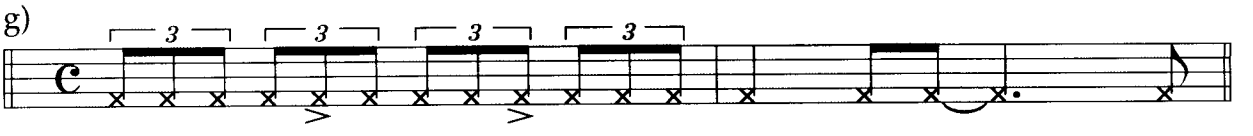
Here is what Marc plays on this rhythm on the accompanying tape.



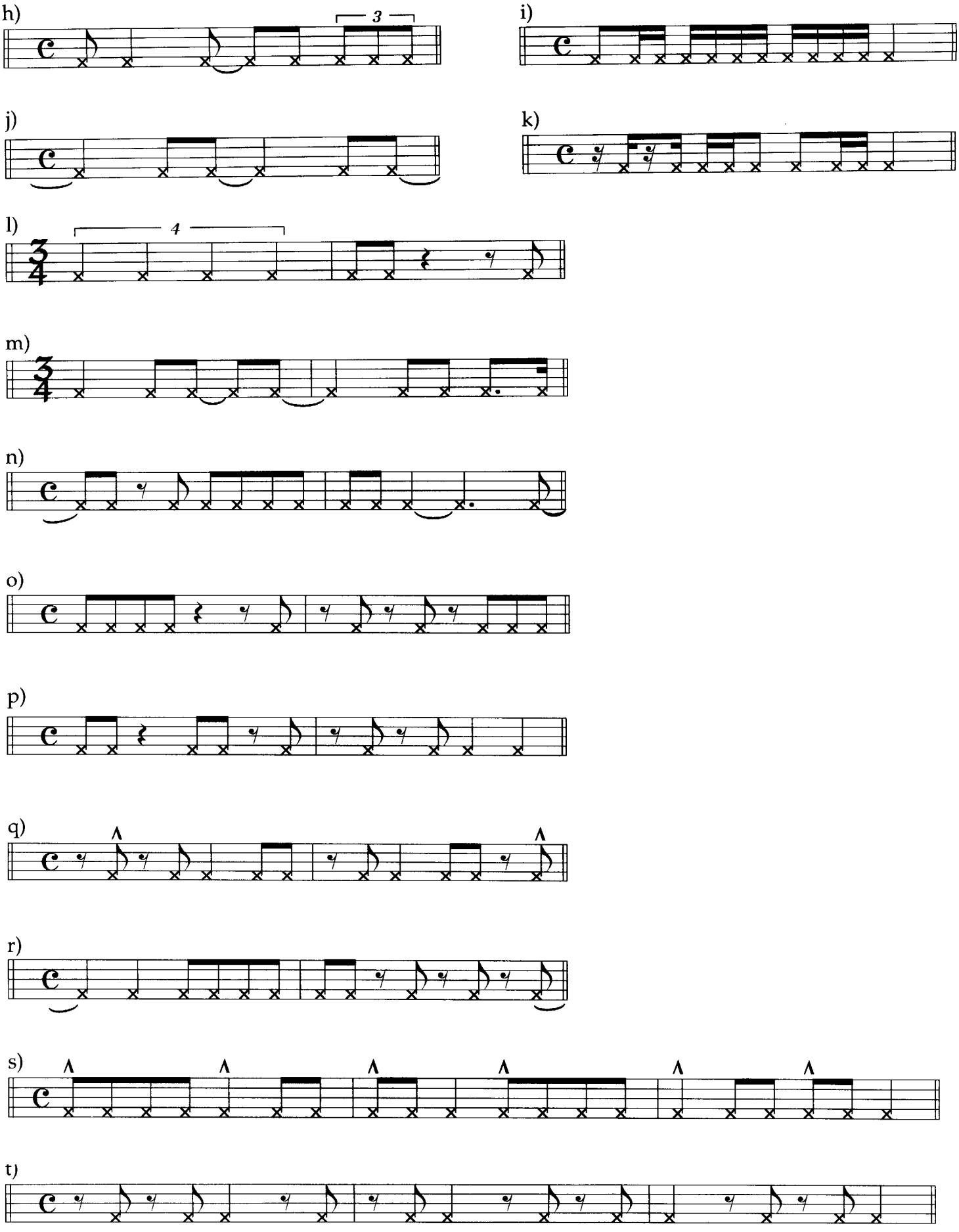




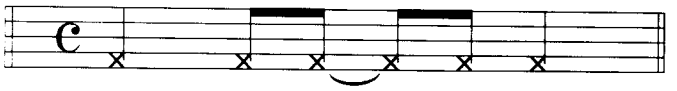
g)



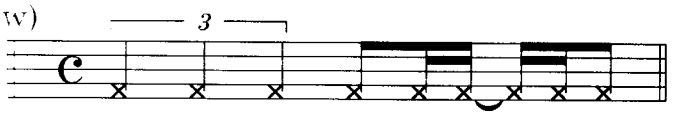
EXERCISE #9 ((continued)

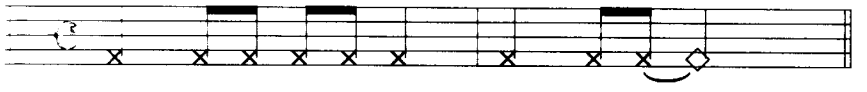


u)

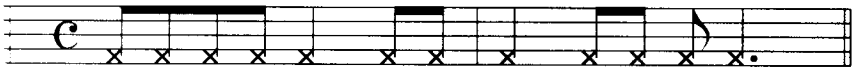


w)

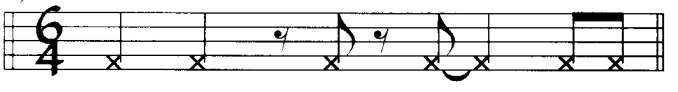




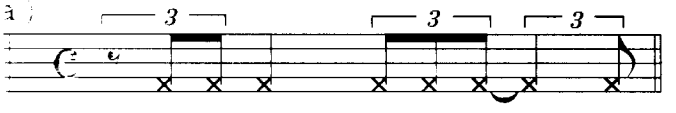
v)



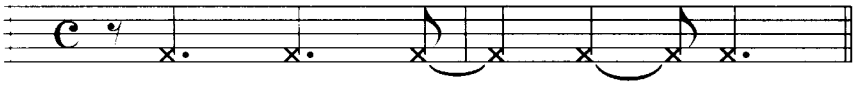
z)

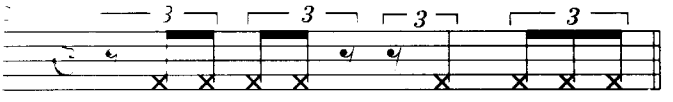


a)

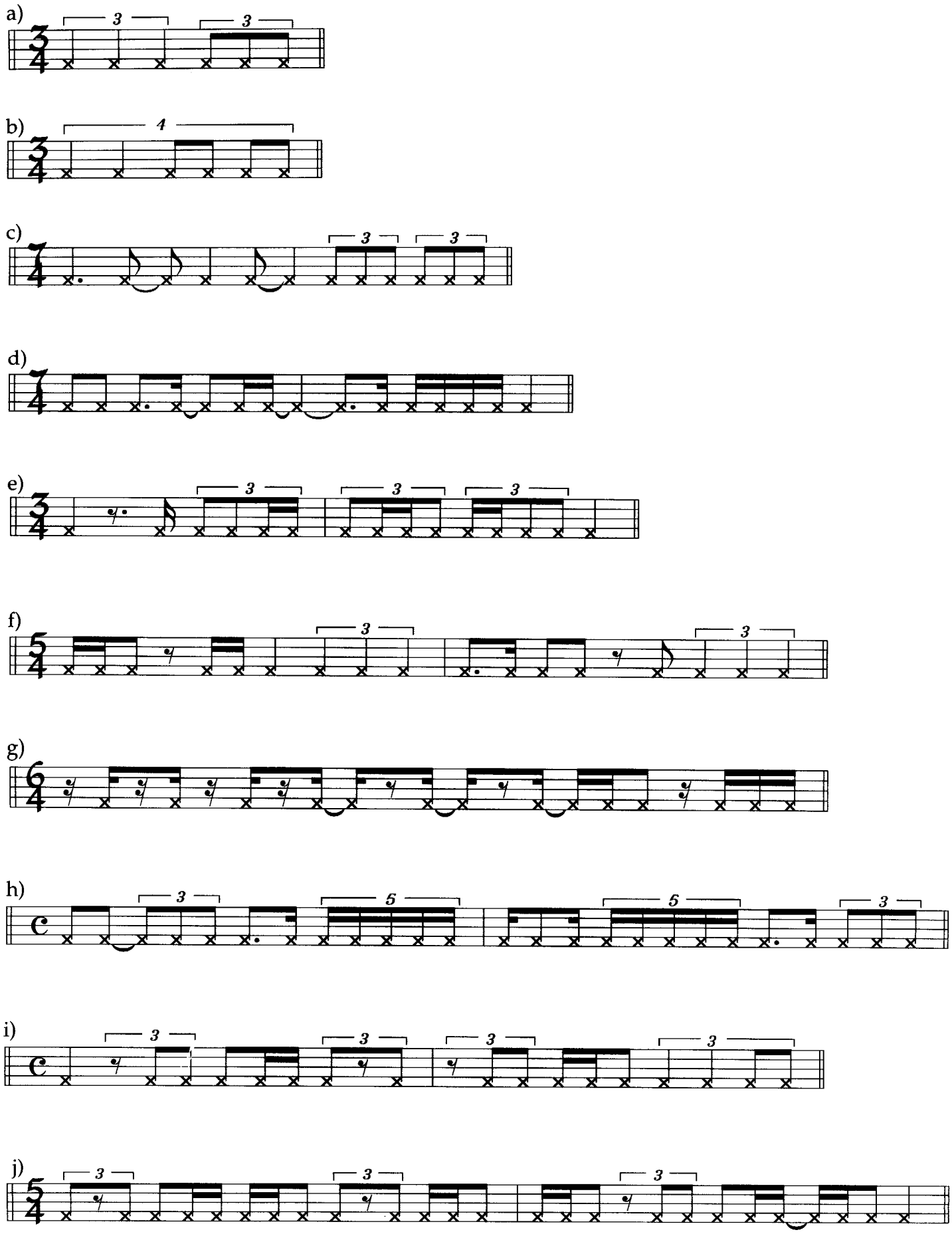


b')



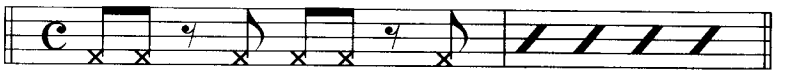


EXERCISE #10 - Here are some more advanced rhythmic figures to work on. Skip to Exercise #11 if these are too difficult for your level of development.



The following 6 exercises are designed to expand the usefulness of Exercise #9 or 10.

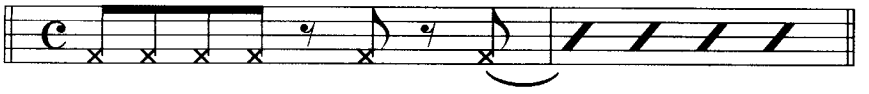
EXERCISE #11 - Try taking a one bar phrase and turn it into a two bar phrase by adding an improvised bar after it.



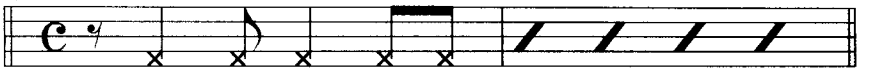
EXERCISE #12 - For two bar phrases, try keeping bar 1 the same every time but improvising bar 2.

a)

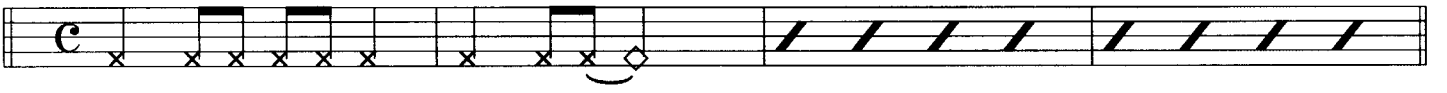
b)



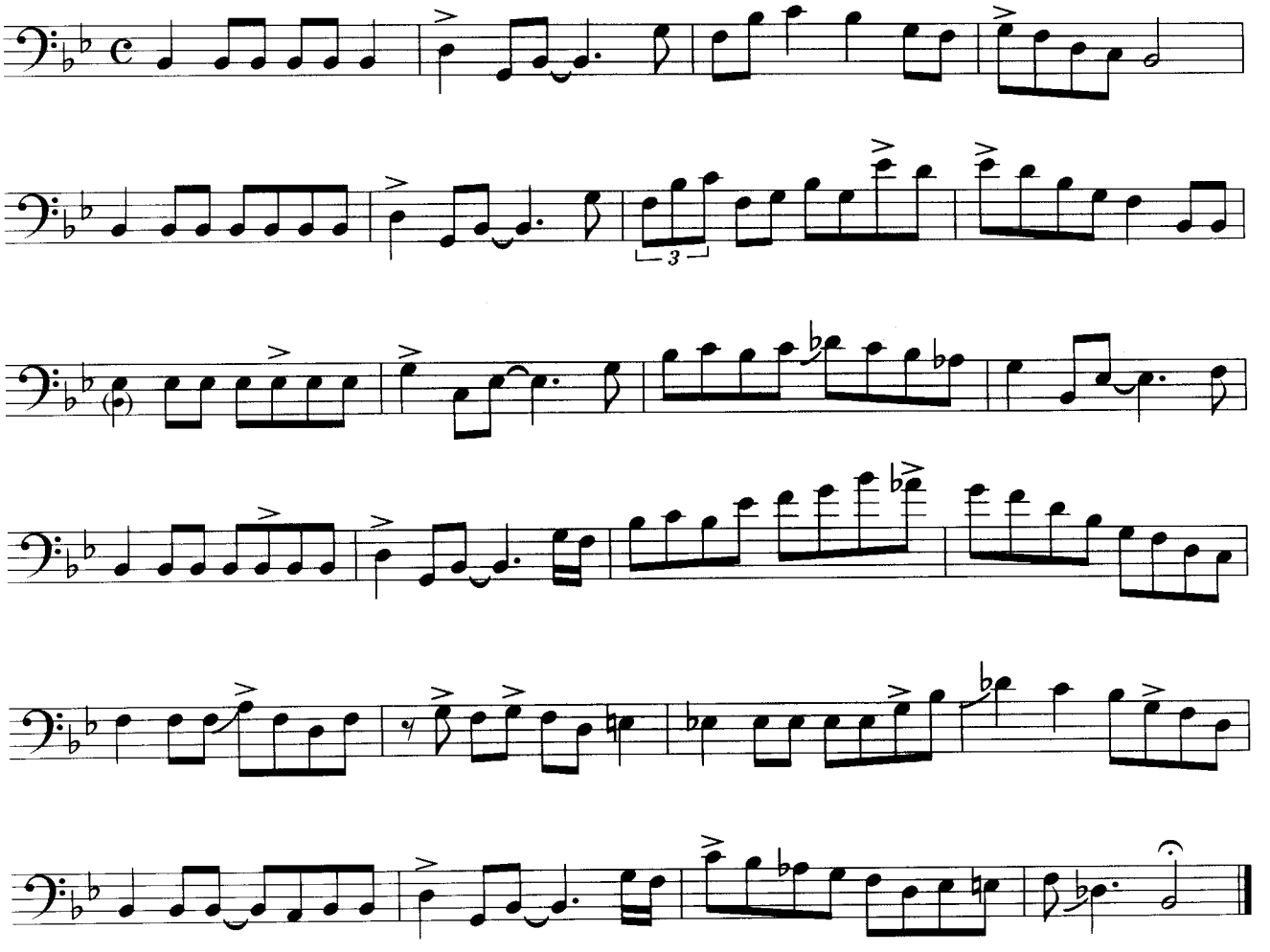
c)



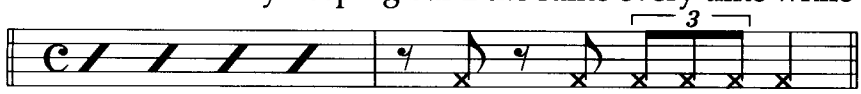
EXERCISE #13 - Try keeping the two bar phrase as is and adding two improvised bars after it to create a four bar phrase.



Here is a transcription of Marc's improvised solo on this rhythm.

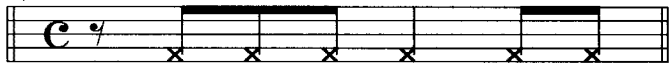


EXERCISE #14 - Try keeping bar 2 the same every time while improvising bar 1.

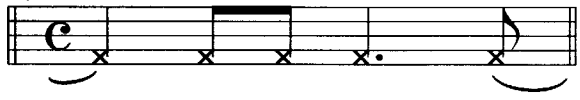


EXERCISE #15 - Keep the exact same rhythm every bar but gradually increase the technical difficulty of the choice of notes.

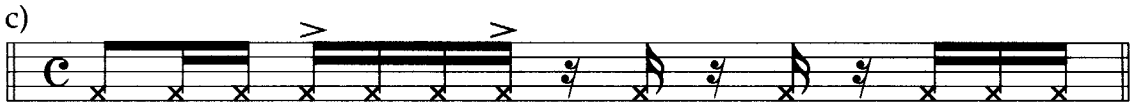
a)



b)



c)



EXERCISE #16 - For sixteenth note figures, try keeping the first two beats the same each bar and improvising the last two beats.

a)

b)

c)

Here is a transcription of Marc's improvised solo on c) above.

(Swing 16ths feel)

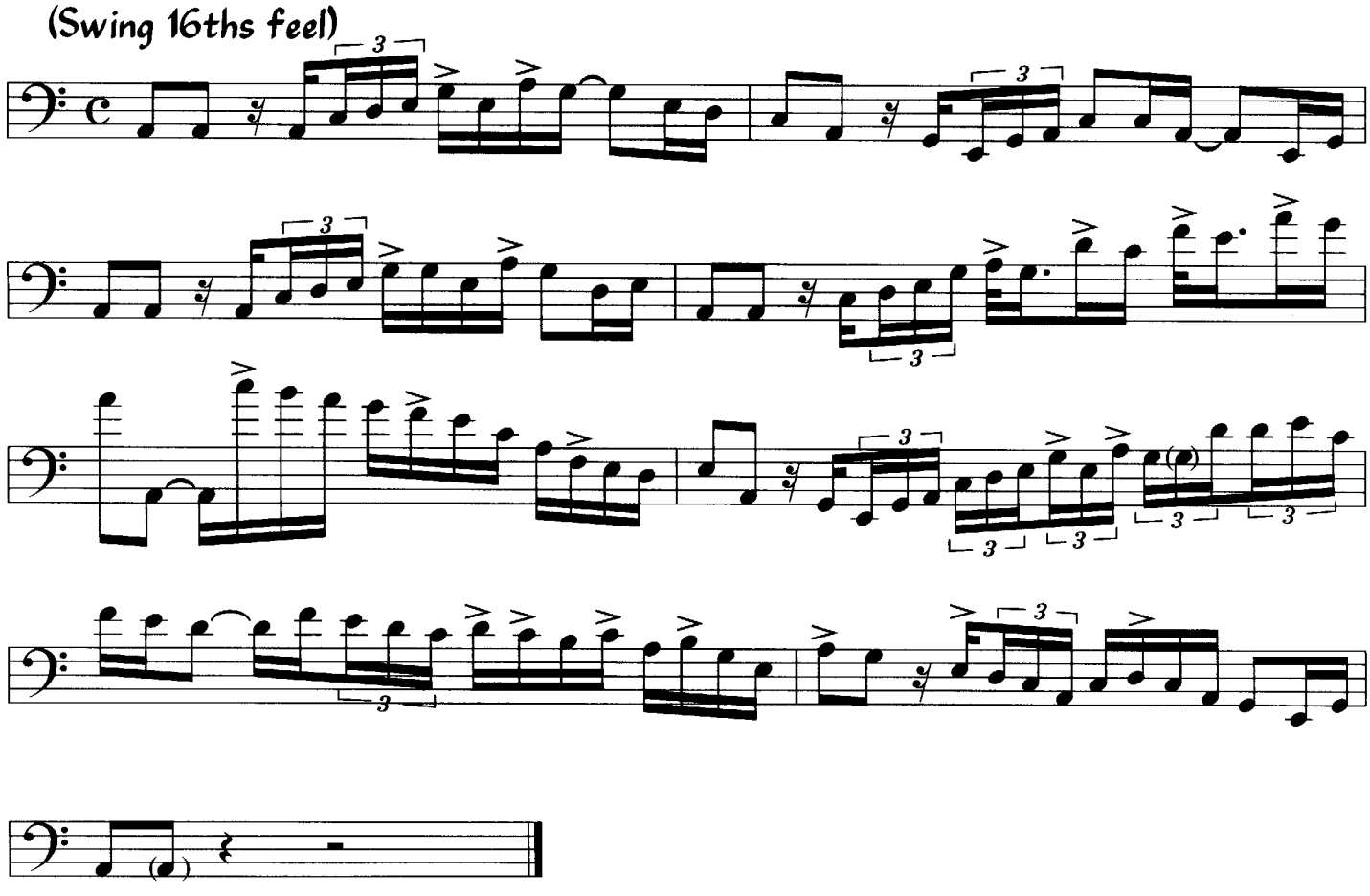
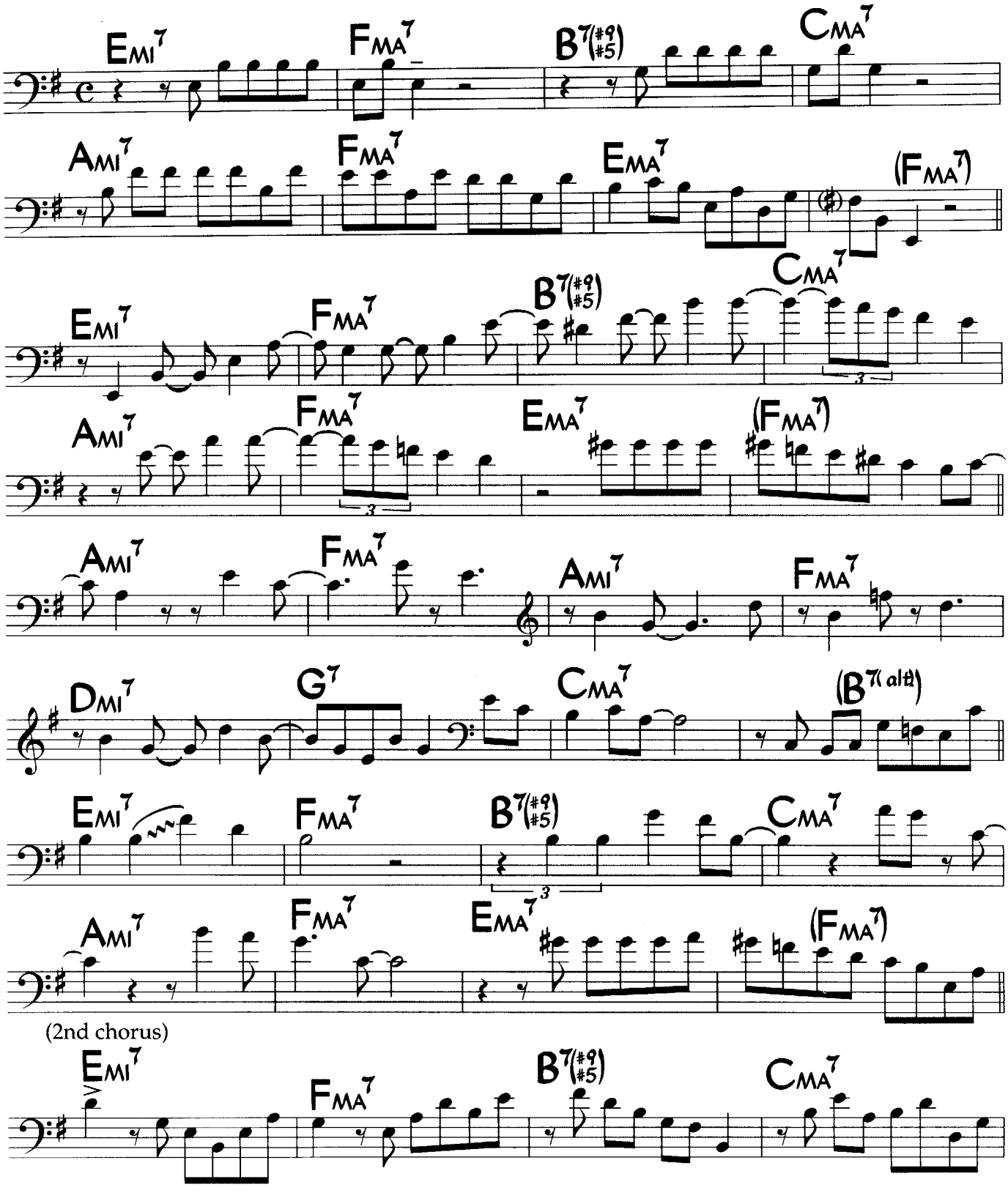


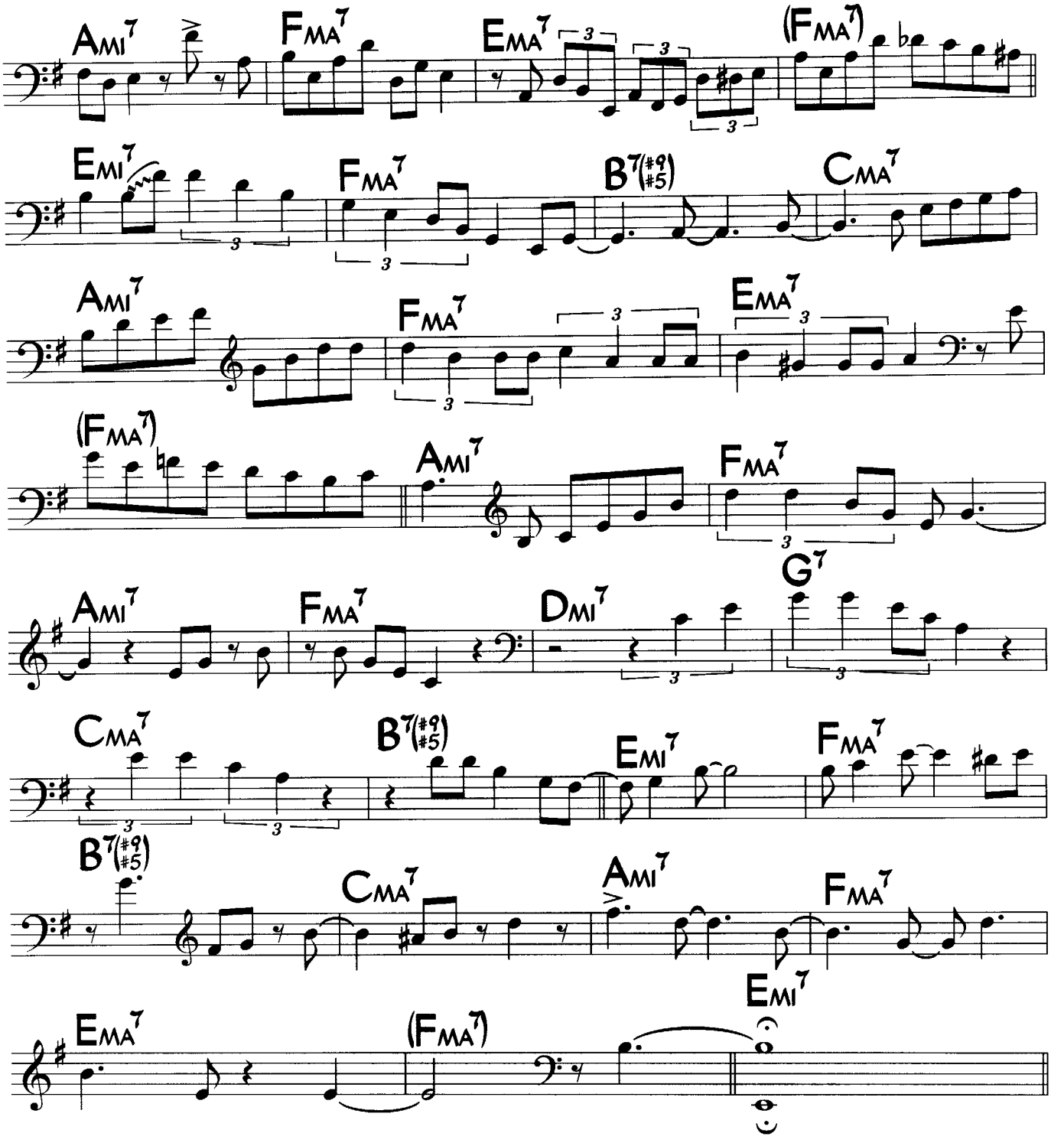
Photo ©1992 W. Patrick Hinely

Eddie Gomez

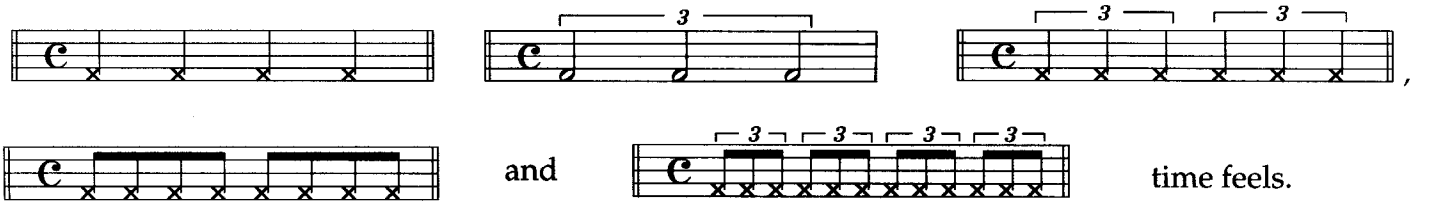
EXERCISE #17 - If you have a drum machine, try progamming it to play a specific two-bar rhythm. Solo matching the rhythm exactly at first and then try playing off of it and only coming back to it periodically. (No example on the accompanying tape).

EXERCISE #18 - Improvise in a mode or on a tune using repeated rhythmic figures as your main motif. Play one and move it around the mode for a little bit, then do the same for the next rhythmic idea that comes up, etc. (allow a little time for filler between ideas, if necessary). This can be very creative! On the tape, Marc solos on the changes to "Nardis".





EXERCISE #19 - With a metronome on beat one or on beats one and three, go back and forth at will between

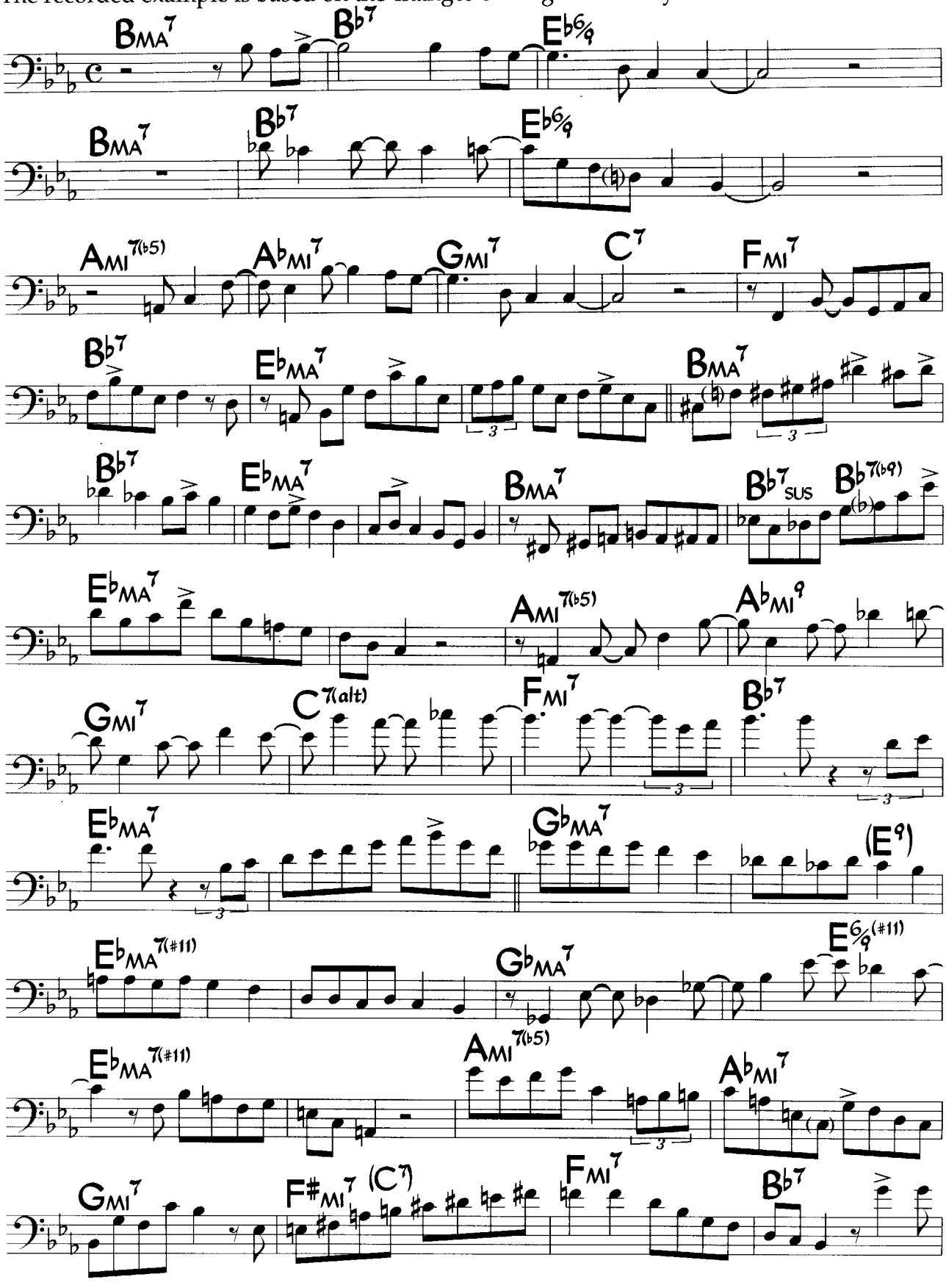


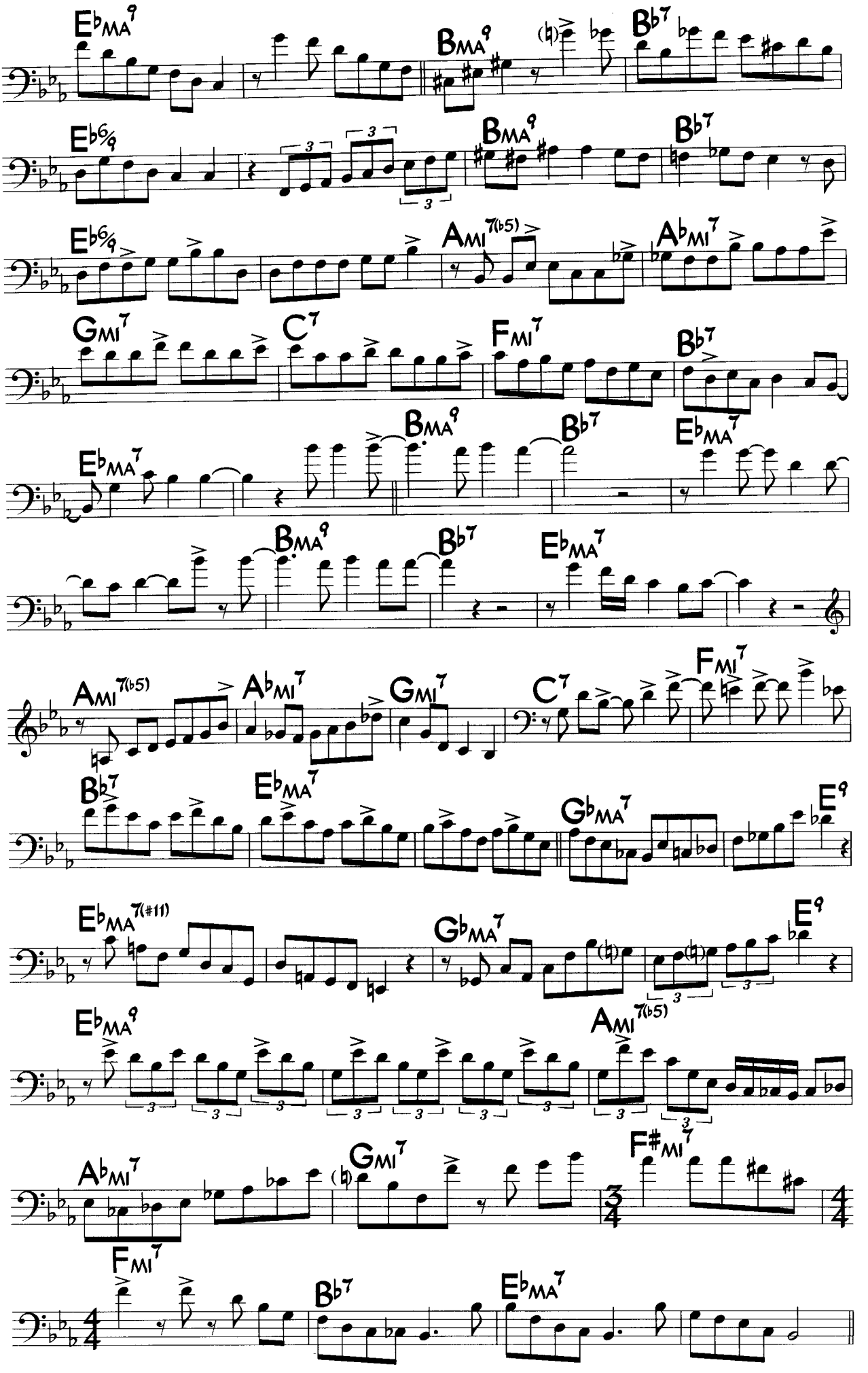
time feels.

Start with different ones as the basic pulse. After this is comfortable, try playing different rhythmic figures in each time feel, to disguise the obviousness of the change. It is imperative that you are comfortable with these transitions.

ADVANCED PHRASING CONCEPTS

EXERCISE #20 - To convey a real sense of coherence in your solos, your phrases should have some direct relation to each other, creating a whole greater than the sum of its parts. So first, try soloing in a mode focusing and elaborating on any element that connects your phrases to each other. Let the unifying factor change as often as it wants to during the course of a solo, but keep aiming for the sense of connection. The recorded example is based on the changes of "Night And Day".




E♭MA9
BMA9
B♭7
E♭6/9
BMA9
B♭7
E♭6/9
AMI7(♭5)
A♭MI7
GMI7
C7
FMI7
B♭7
E♭MA7
BMA9
B♭7
E♭MA7
BMA9
B♭7
E♭MA7
AMI7(♭5)
A♭MI7
GMI7
C7
FMI7
B♭7
E♭MA7
G♭MA7
E9
E♭MA7(#11)
G♭MA7
E9
E♭MA9
AMI7(♭5)
A♭MI7
GMI7
F#MI7
FMI7
B♭7
E♭MA7

As Howard Roberts and Garry Hagberg state in their book, *Guitar Compendium* (Advance Music, Germany), "In language, if one sentence states a given subject we expect the following sentence to be related to it, i.e. to extend it, answer it, qualify it, clarify it, etc. And in music, as listeners, we expect precisely the same thing. As players, it is our task to fulfill that expectation."

The next 6 exercises focus on several possible connecting factors, one at a time.

EXERCISE #21 - From phrase to phrase make the repetition &/or modification of one or more rhythmic figures be the unifying factor.

(Bass double x feel: ♩ ♩ = ♩. ♩)

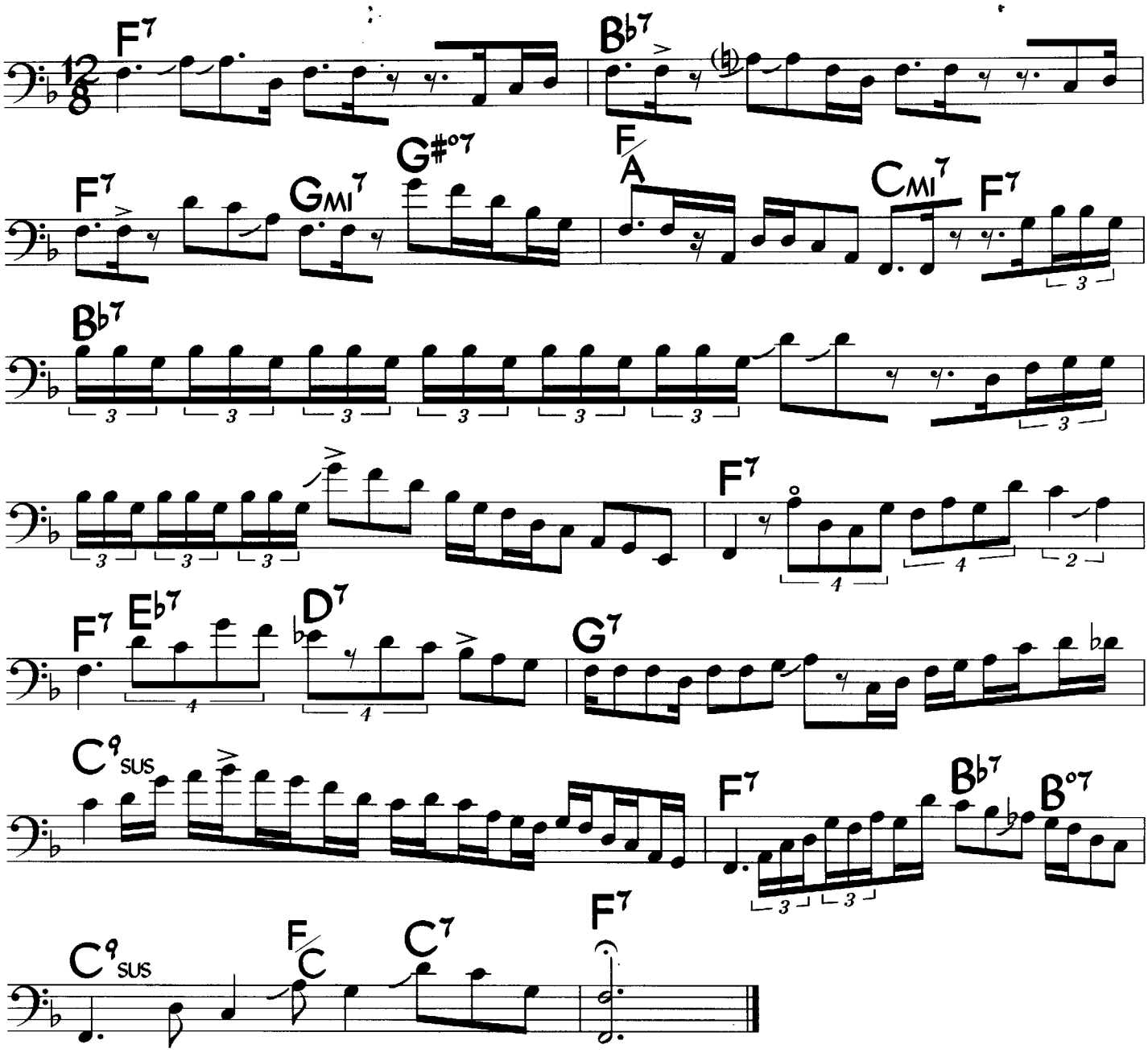
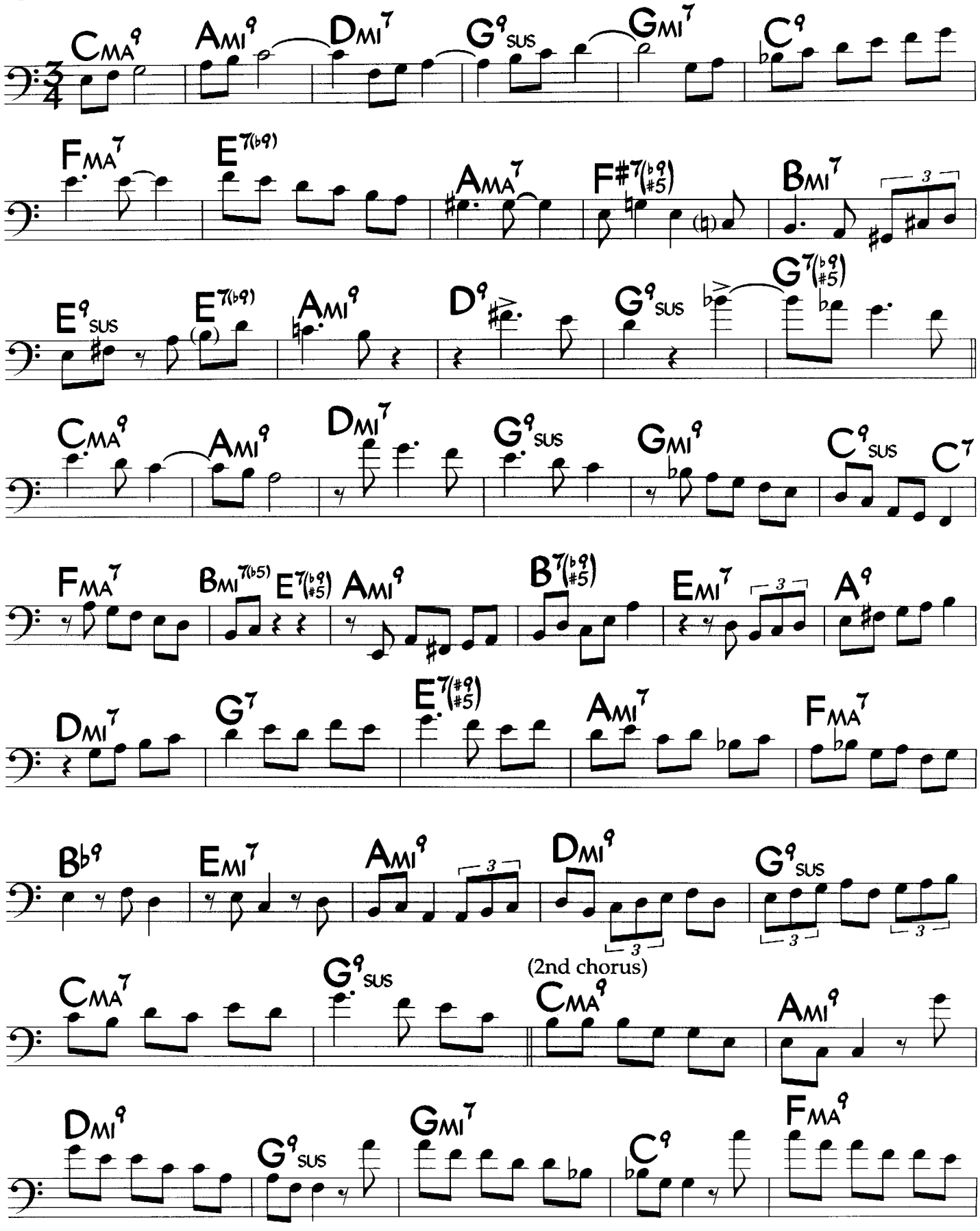
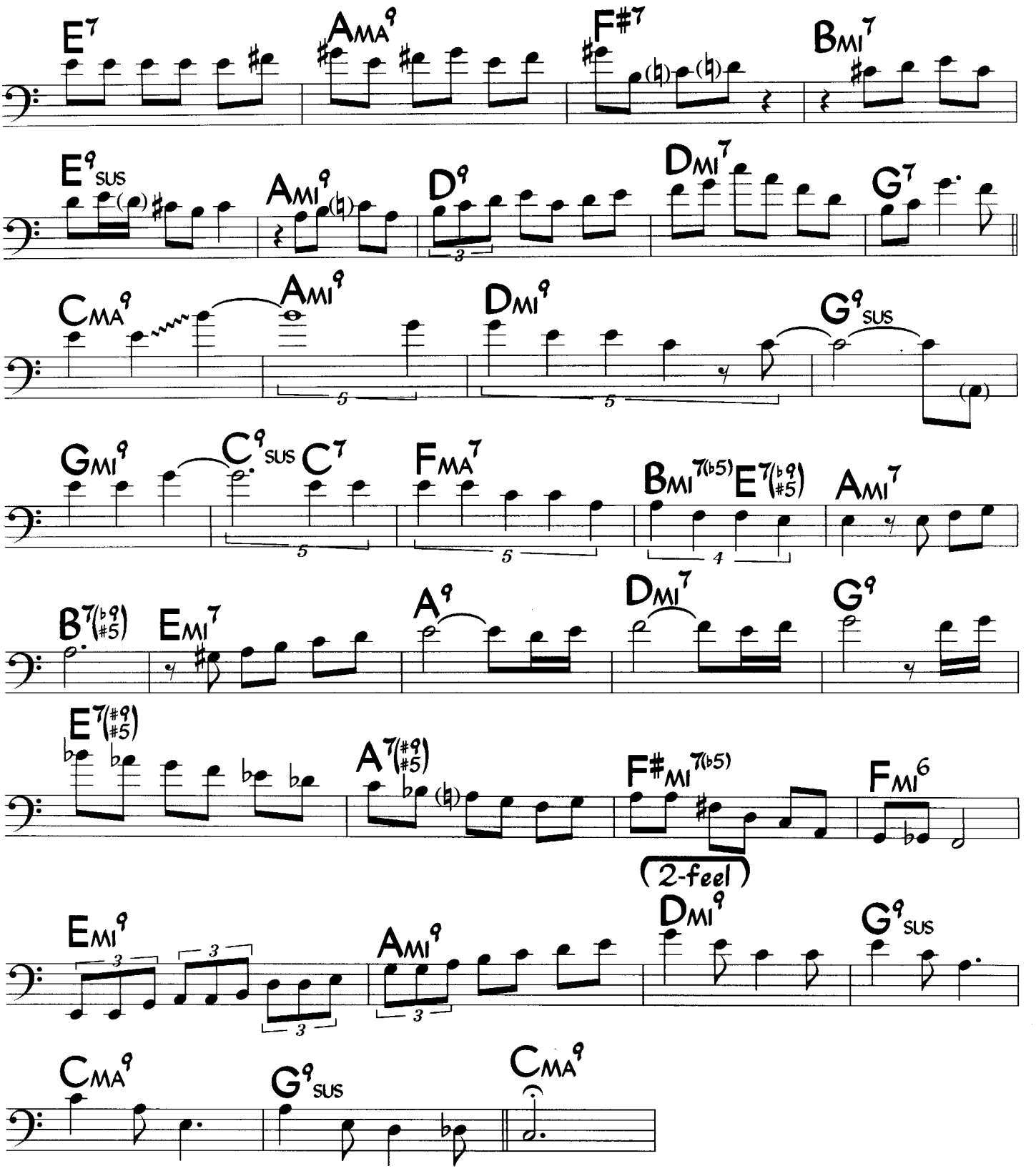


Photo ©1992 W. Patrick Hinely

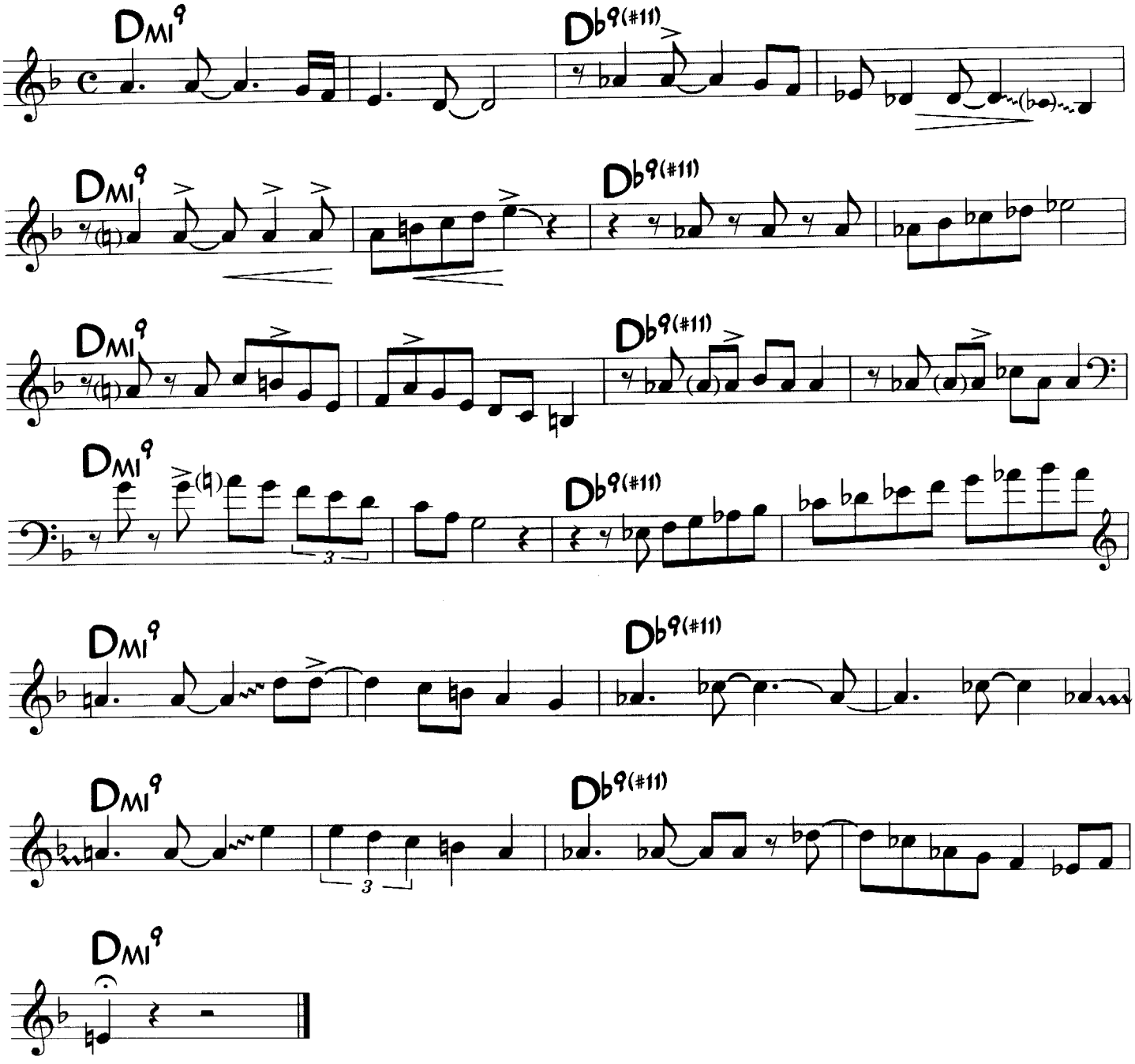
MARC JOHNSON

EXERCISE #22- From phrase to phrase make the repetition &/or modification of the contour of the phrase be the unifying factor. (Contour signifies the shape of the rising and falling of the pitches, as if you were to draw a graph of them). After a couple of variations, feel free to start a new contour and repeat the exercise. The recorded example is based on the changes of "Emily".

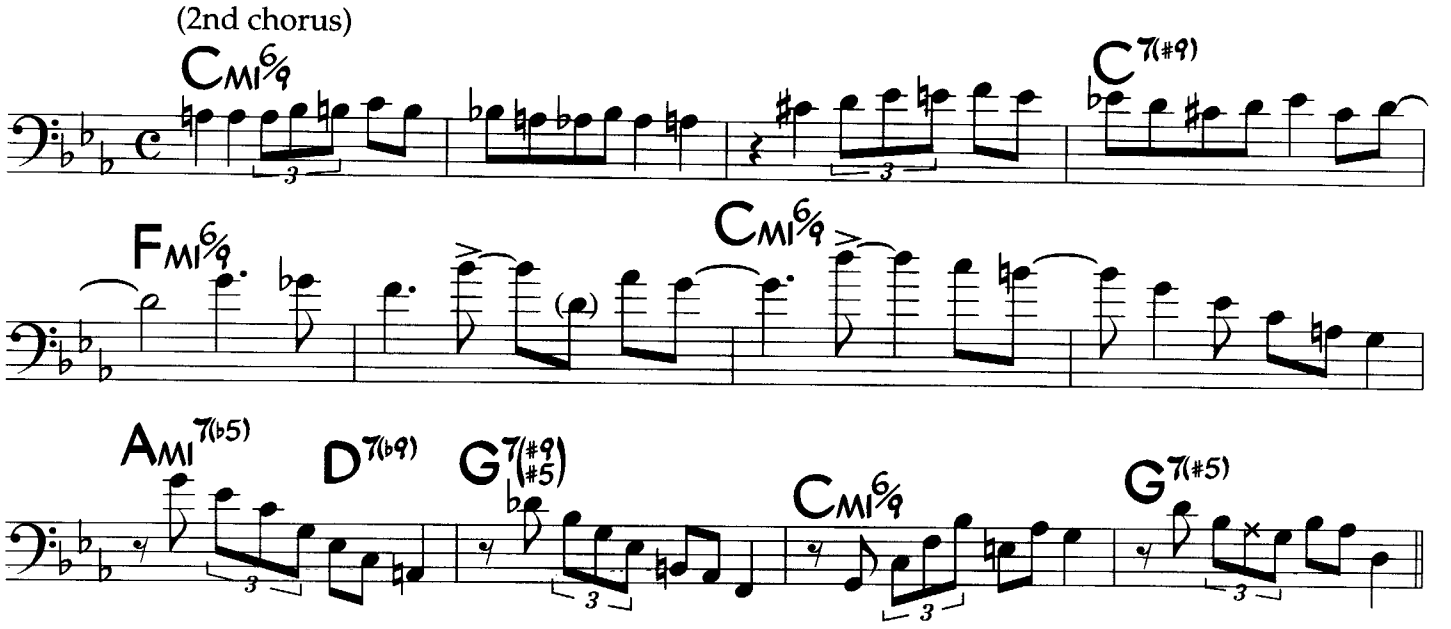



E7
AMA9
F#7
BMI7
E9SUS
AMI9
D9
DMI7
G7
CMA9
AMI9
DMI9
G9SUS
GMI9
C9SUS
C7
FMA7
BMI7(b5)
E7(b9 #5)
AMI7
B7(b9 #5)
EMI7
A9
DMI7
G9
E7(#9 #5)
A7(#9 #5)
F#MI7(b5)
FMI6
(2-feel)
EMI9
AMI9
DMI9
G9SUS
CMA9
G9SUS
CMA9

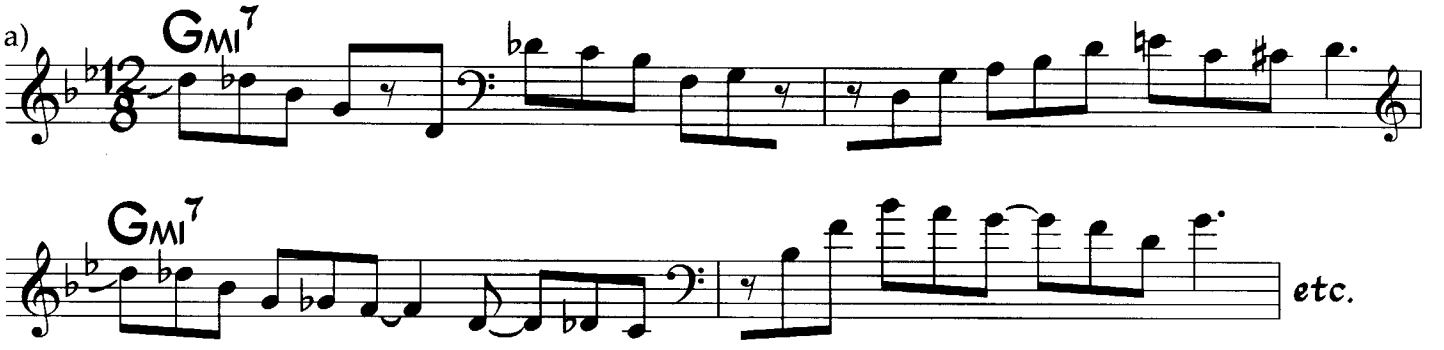
EXERCISE #23 - Focus on one or two important landmark notes within a phrase and make the landmark notes of the next phrase be directly related to the previous ones.

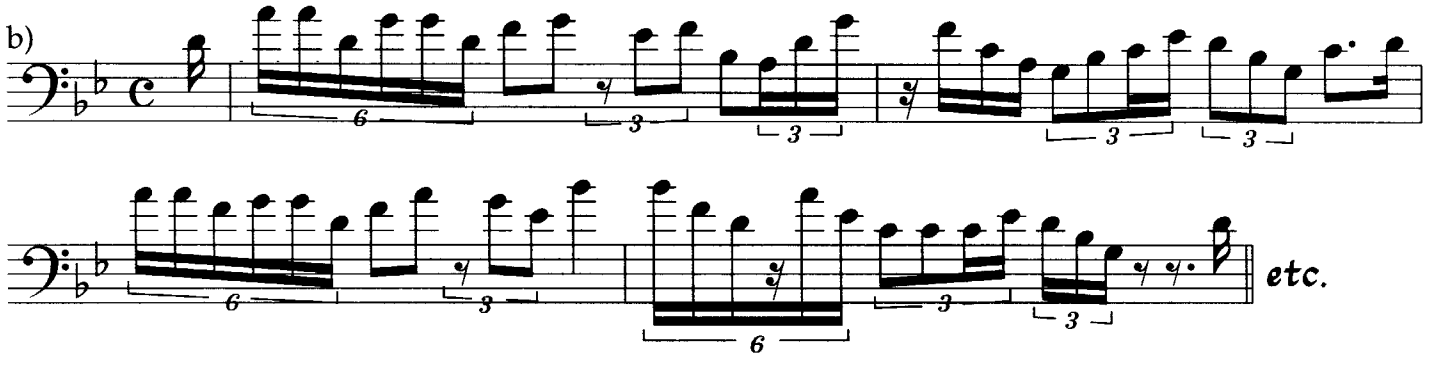


EXERCISE #24 - Somewhere within each phrase (or between phrases) take a short lick and transpose &/or modify it as the unifying factor. The written example below is the second chorus of Marc's improvised solo on a C minor blues.



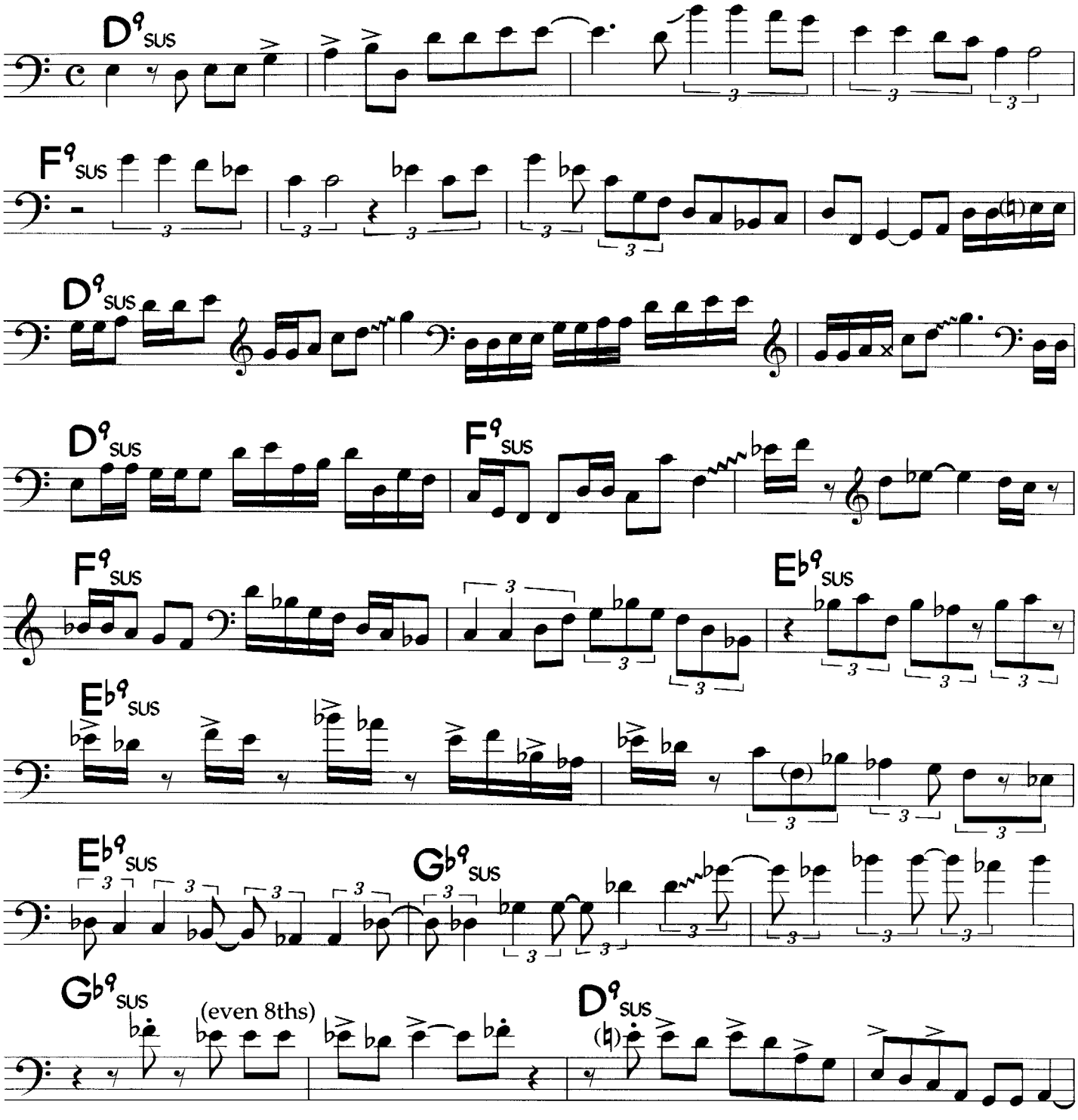
EXERCISE #25 - Start each phrase with a short lick or variation thereof, but have the resolution of it change each time. Feel free to start a new one at any time.

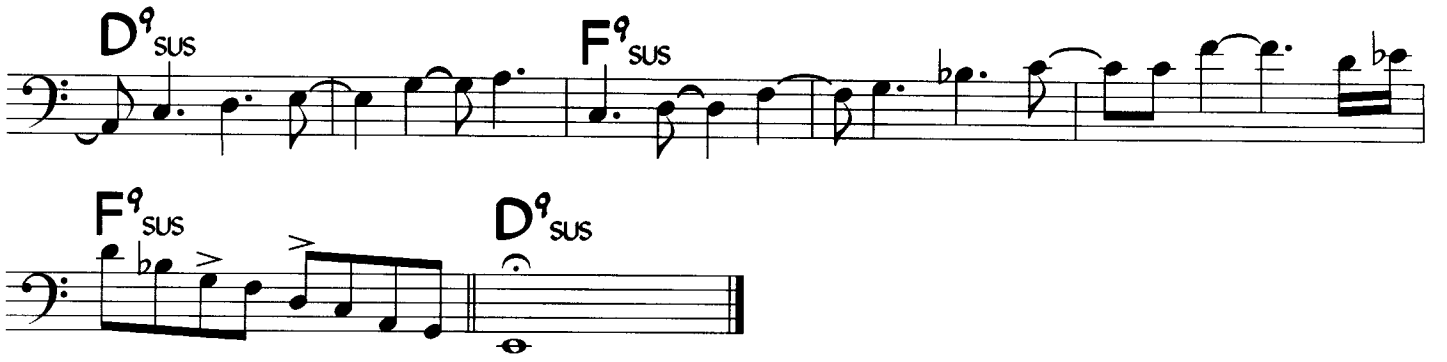




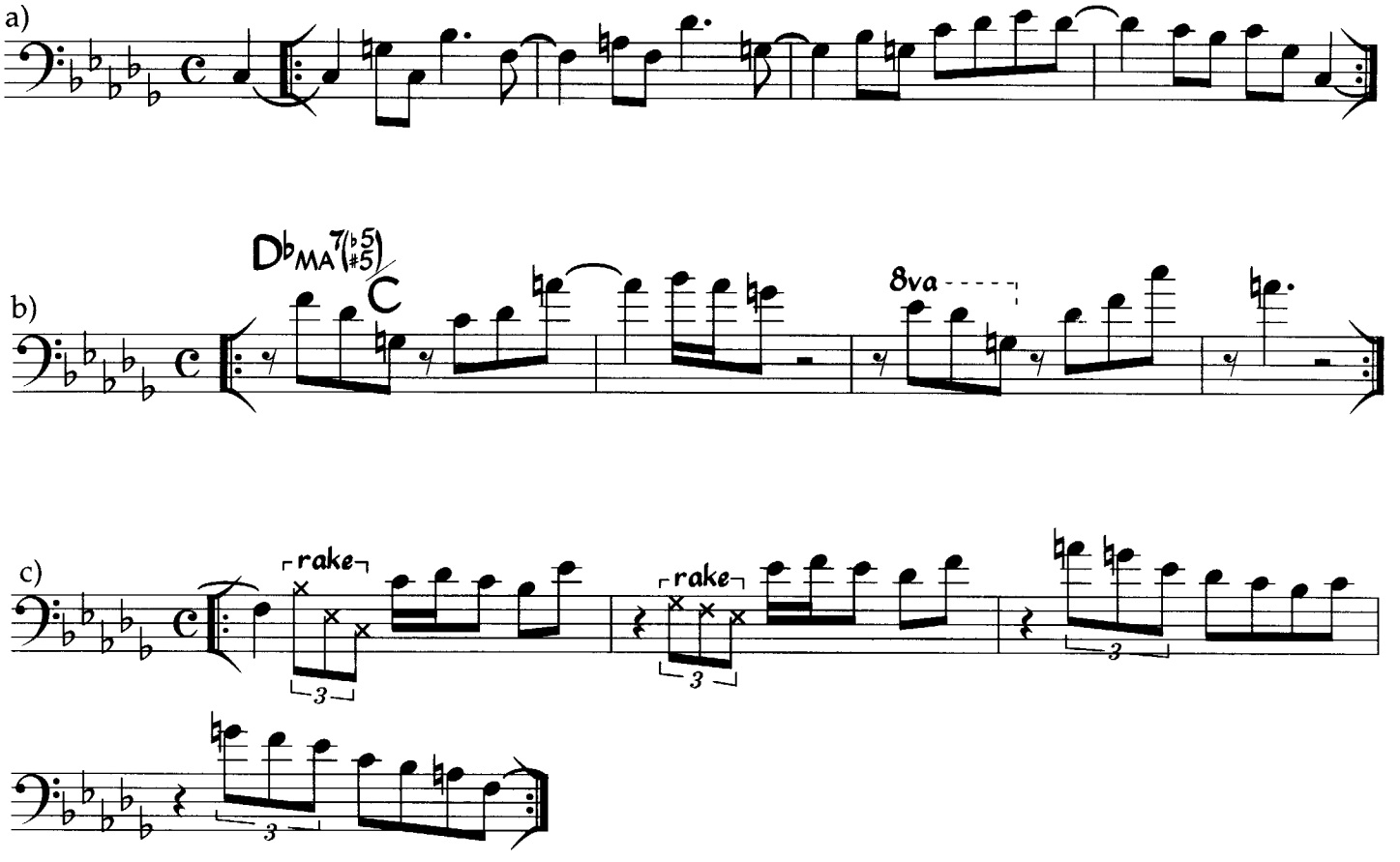
EXERCISE #26 - Divide each phrase up into two parts and have the second part be a direct response to the first part,i.e. question/answer, call/response phrases. The recorded example is based on the changes of "Impressions".

EXERCISE #27 - Make the whole shape of each phrase be the focus of your concentration as you are playing it. Let your ear decide the resolution of each phrase and have that resolution take precedence over any other factor, i.e. believe in your ability to create complete thoughts on your bass. Spend alot of time on this one as you should be relying more and more on your ear and creativity as you progress as a musician. The recorded example is based on the changes of "Maiden Voyage".





EXERCISE #28 - In a particular mode, make up a 4 bar phrase that seems musical to you, then play a series of 4 bar phrases that have some connection to the original one (rhythm, contour, landmarks, interval relations, etc.), but that are not necessarily literal variations of it. Feel free to start a new series any time. Here are 3 phrases based on Bb melodic minor to start with.



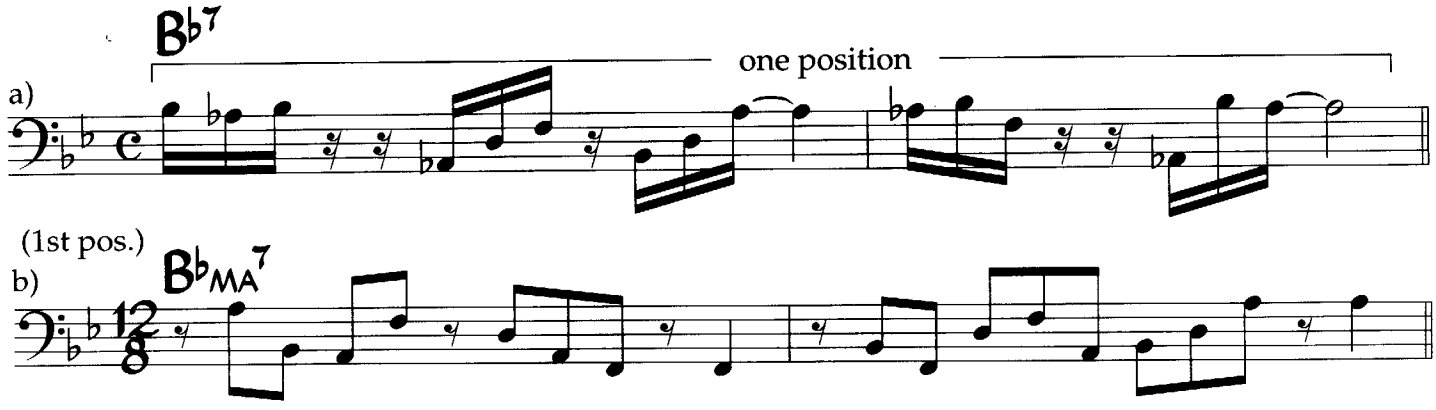
Chapter Three

CHOICE OF NOTES ON A GIVEN CHORD

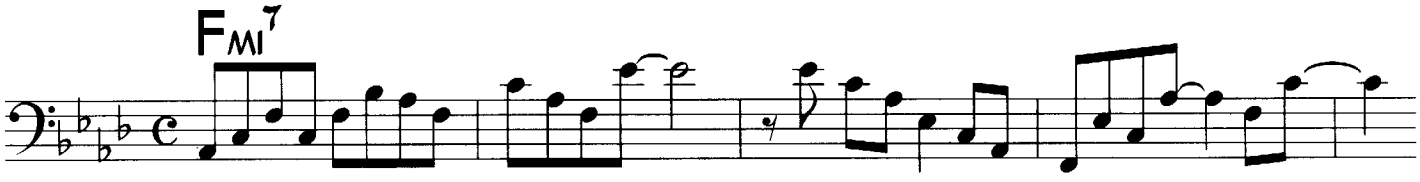
MAKING MUSIC ON ARPEGGIOS

This chapter is designed to give you more options of what to play on a given chord. Most of the exercises here are written on one chord at a time but the same ideas can be practiced on two chord vamps, sections of tunes, or whole tunes.

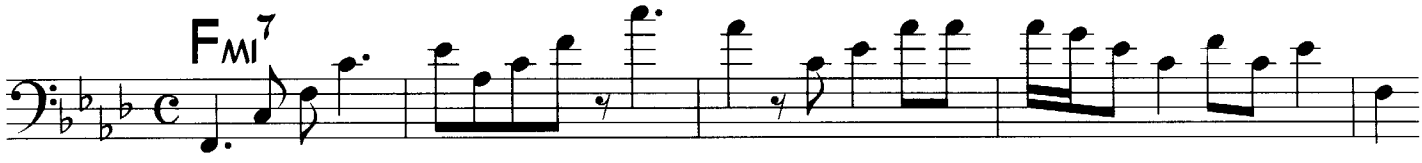
EXERCISE #1 - Make sure that you are comfortable playing the notes of an arpeggio in each position (see Appendix I, #4). Within that position, try to make each chord sound musical.



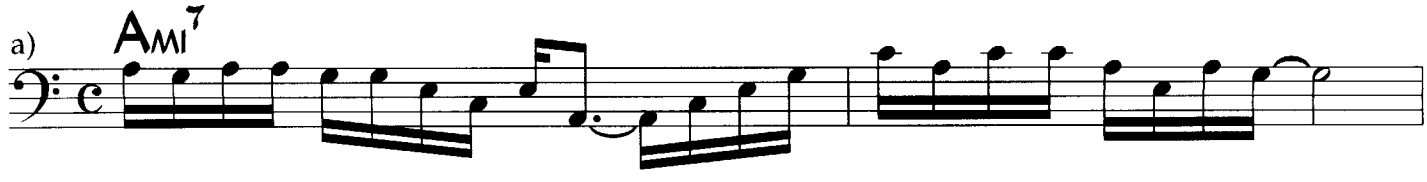
EXERCISE #2 - Practice lines that connect two or more positions on the bass using only chord tones.



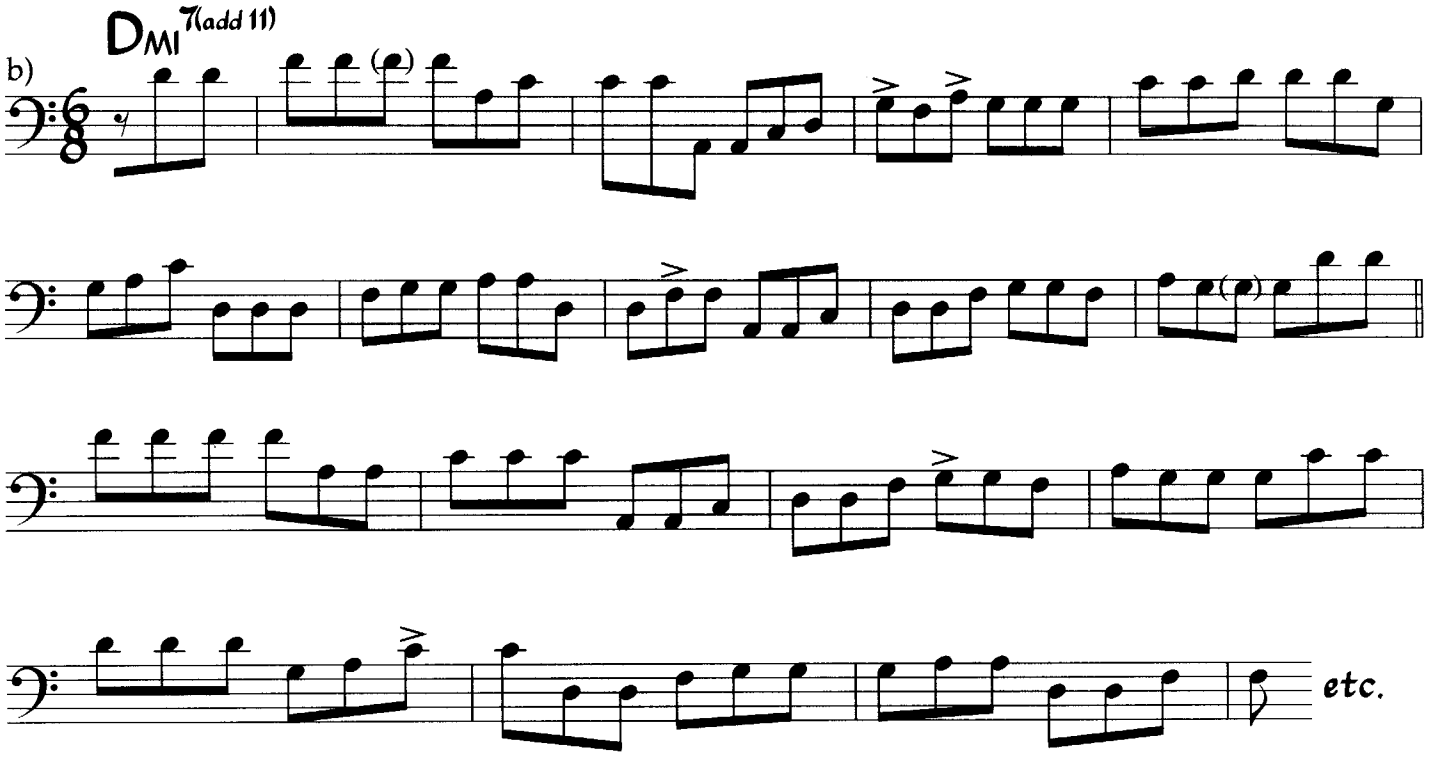
EXERCISE #3 - Play chordal lines that connect as much of the fingerboard as possible.



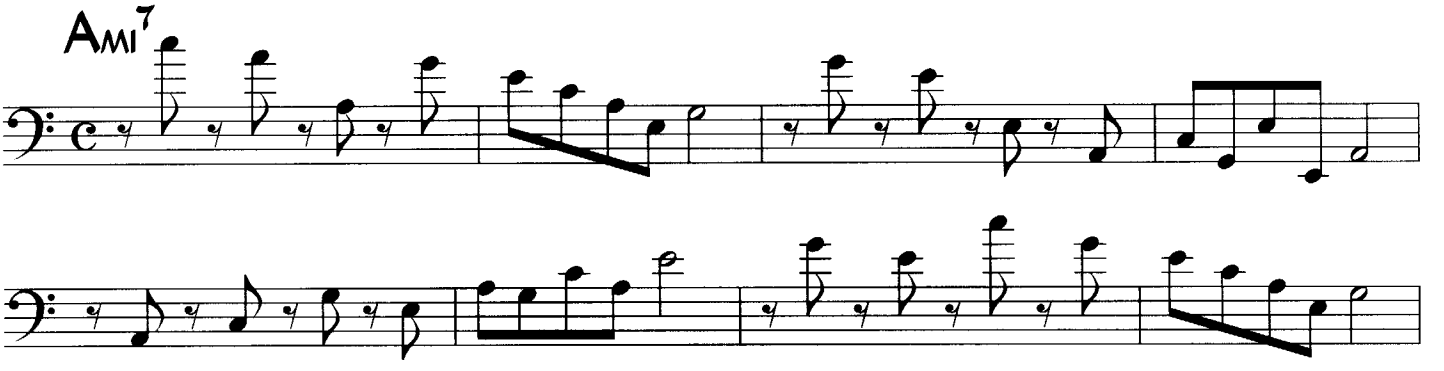
EXERCISE #4 - To get more out of a limited number of note choices, try repeating notes and going back and forth between notes.



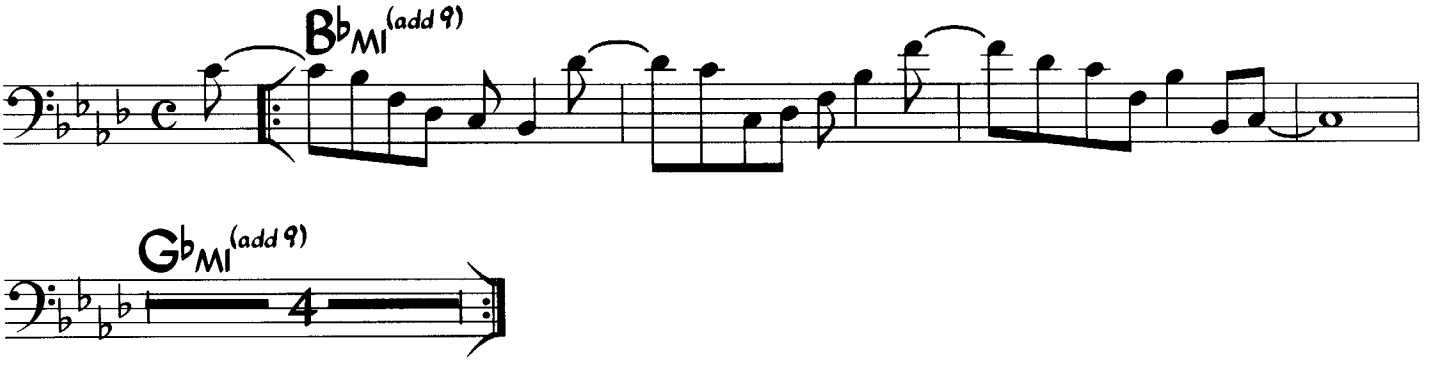
EXERCISE #4 (cont.)



EXERCISE #5 - Pick a rhythm from Chapter 2 and use it to play the notes of the chord.

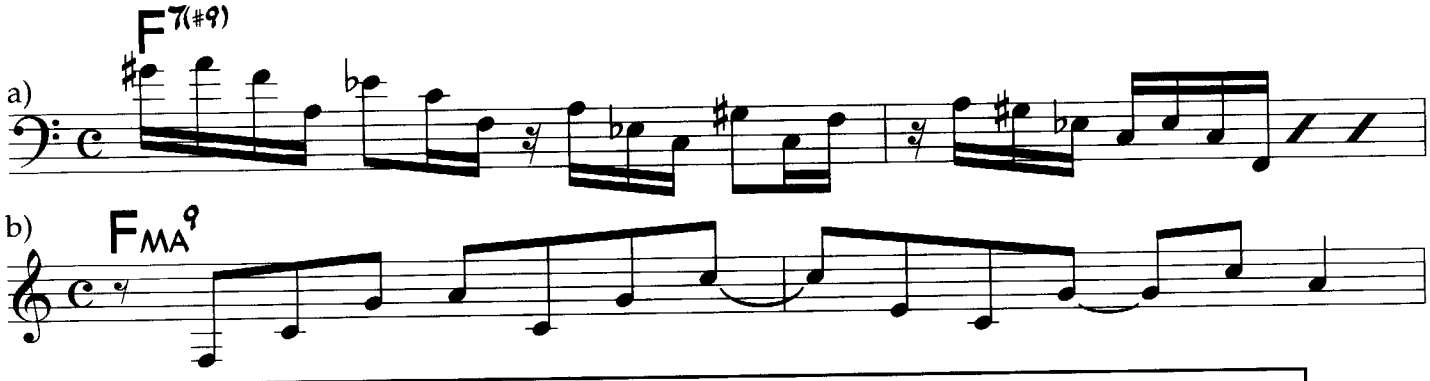


EXERCISE #6 - Try working on other 4 note chords besides 1357 ones, e.g. 6 chords, add 9 chords, sus chords, diminished chords, etc.



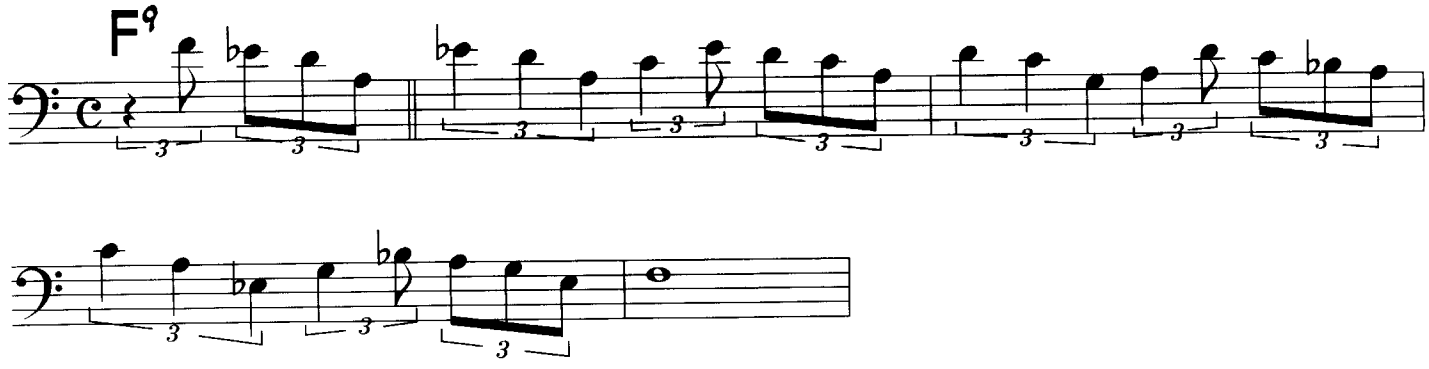
EXTENDING ARPEGGIOS

EXERCISE #7 - To create a richer sound, try adding one note from the parent scale (see Appendix I, #6) to the basic chord. Virtually any note will work added to dominant chords, while major and minor chords will be more limited. See chart below.

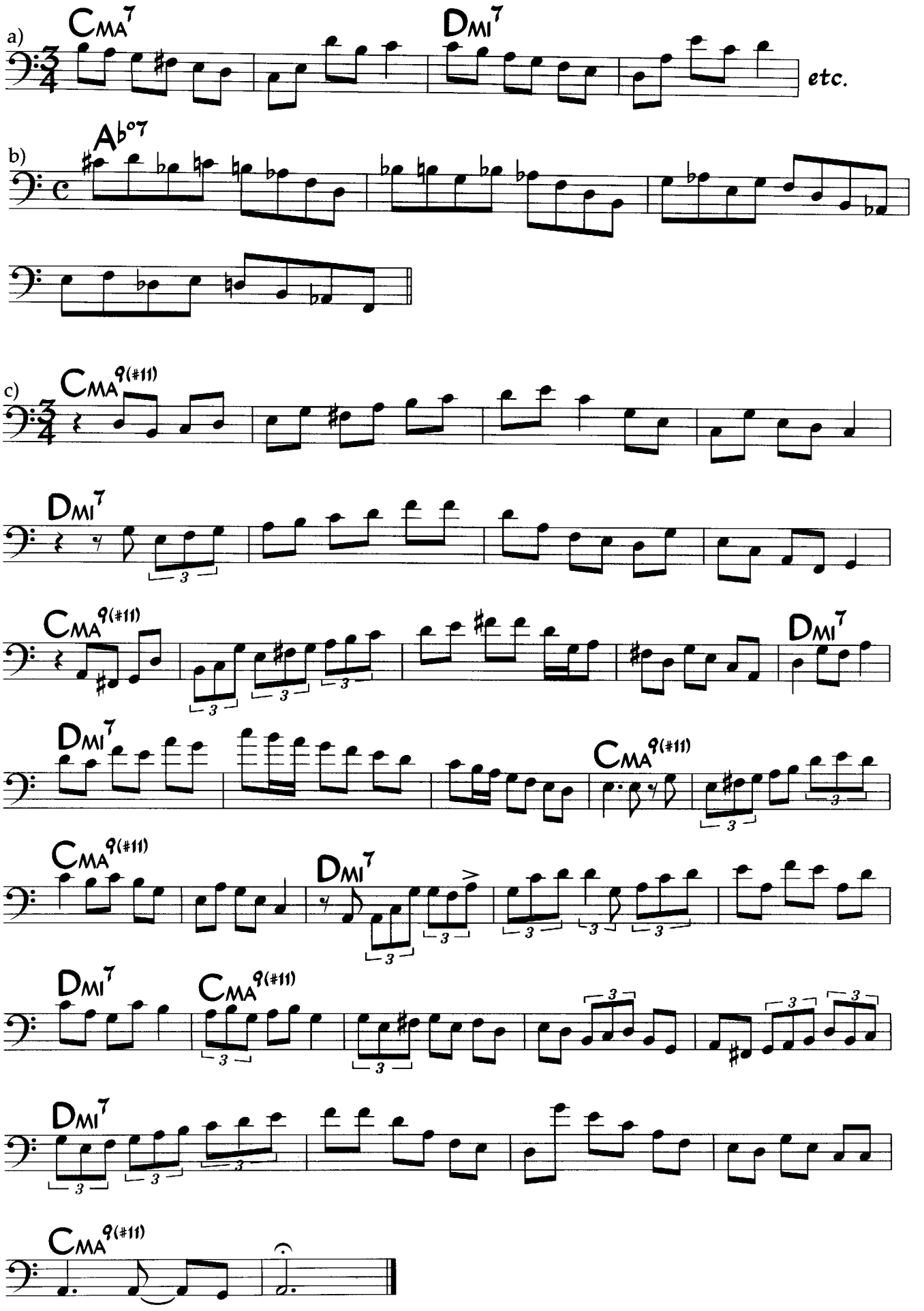


CHORD TYPE	COMMON EXTENTIONS
Major 7th Chord	9 #11 13 11 (less common)
Minor 7th Chord	9 11 13 b13 (less common)
Diminished 7th Chord	9 ma 7
Minor 7th (Flat 5th) Chord	9 11 b13 b9
Dominant 7th Chord	b9 9 #9 11 (=sus. chord with added 3rd) #11 b13 13
Suspended 7th Chord	b9 9 #9 3 13

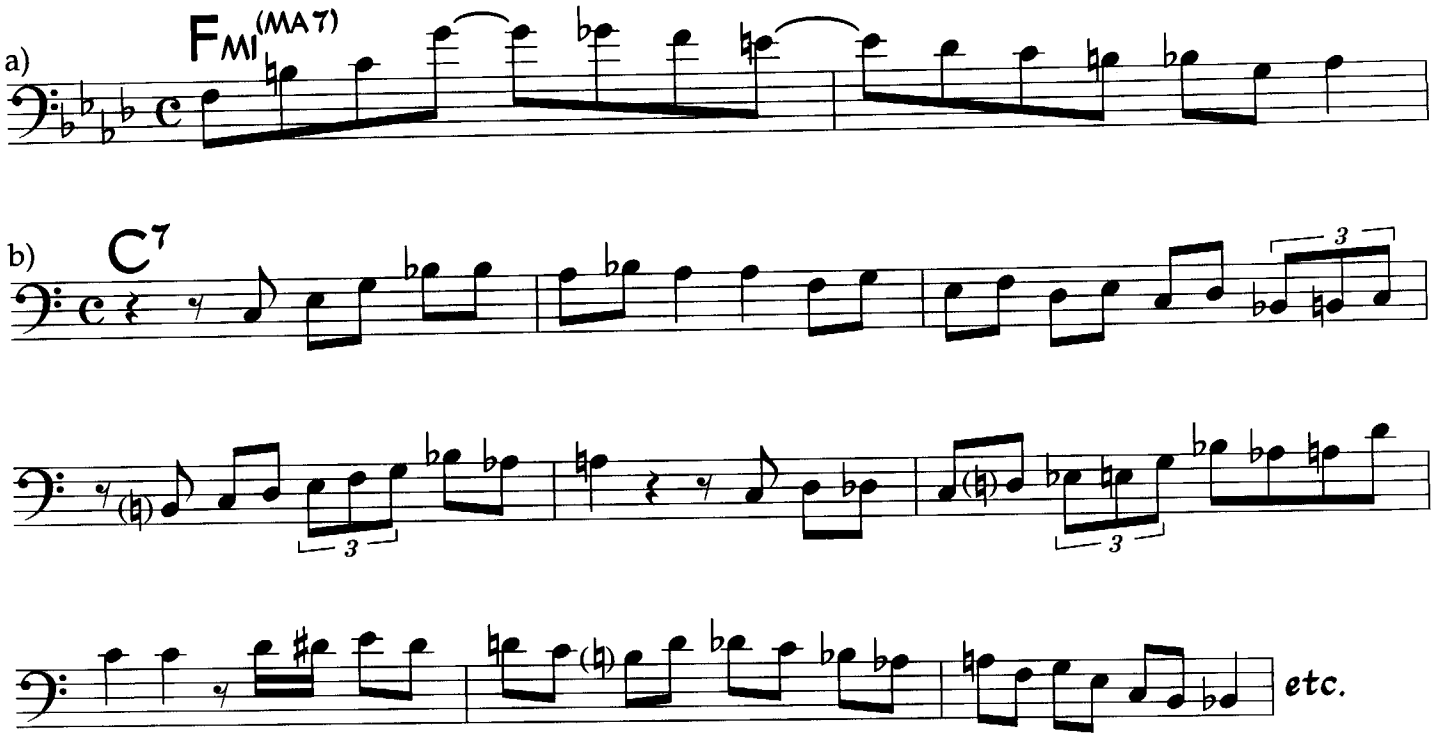
EXERCISE #8 - As an extention of the previous exercise, think of the chord but play any other scale notes in addition. Think of them as extentions of the chord (melodic color notes) or as passing notes between chord tones. This is a fundamental concept - think of the chord but play off the scale.



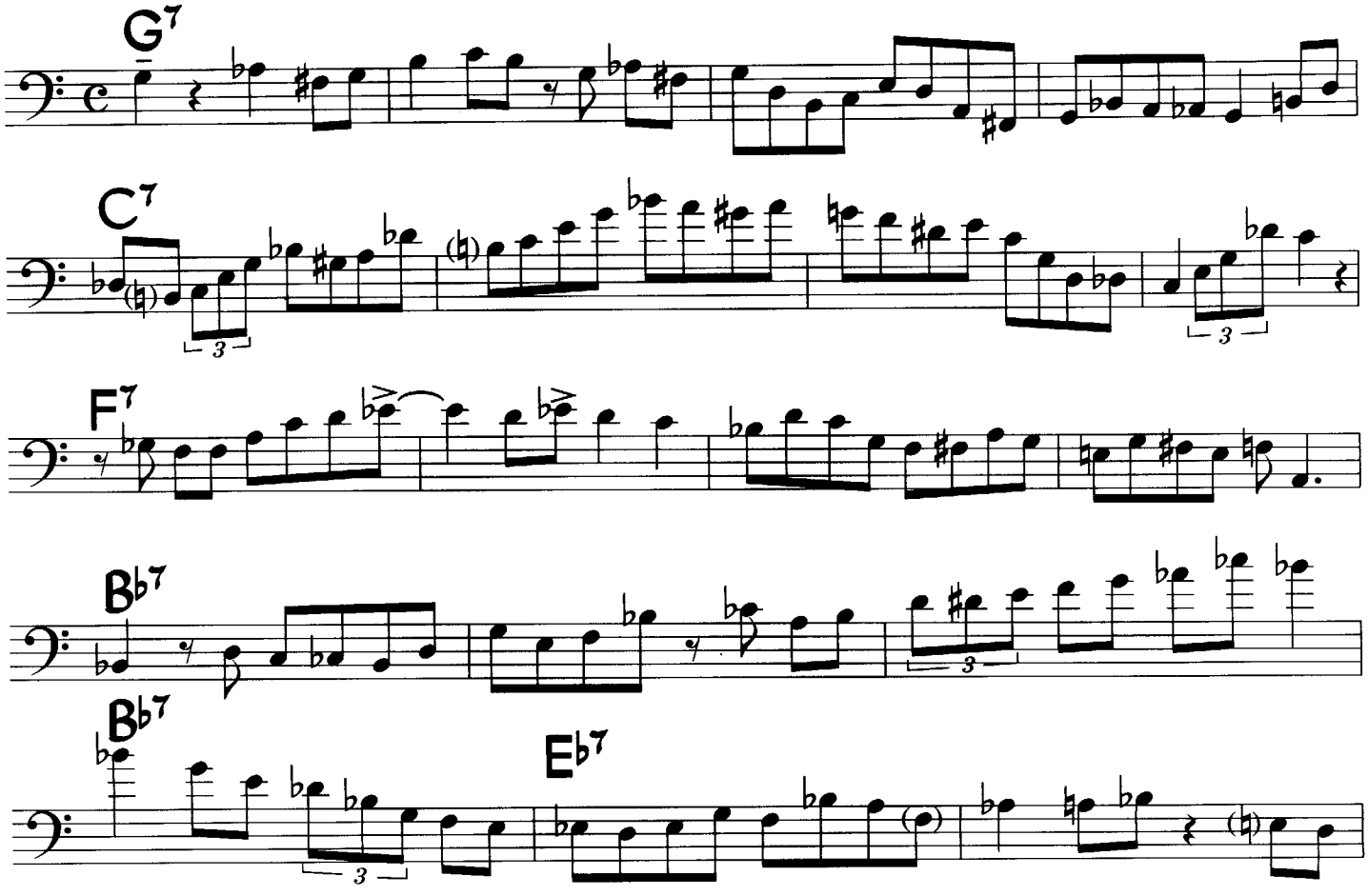
EXERCISE #9 - Try connecting arpeggios with scale fragments.



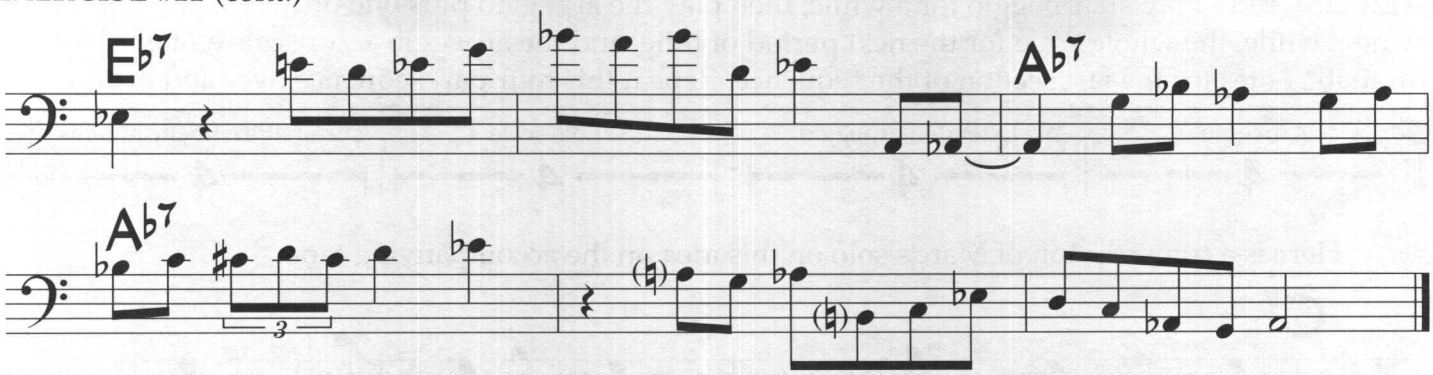
EXERCISE #10 - Think of the chord but add chromatic passing notes around &/or between chord notes.



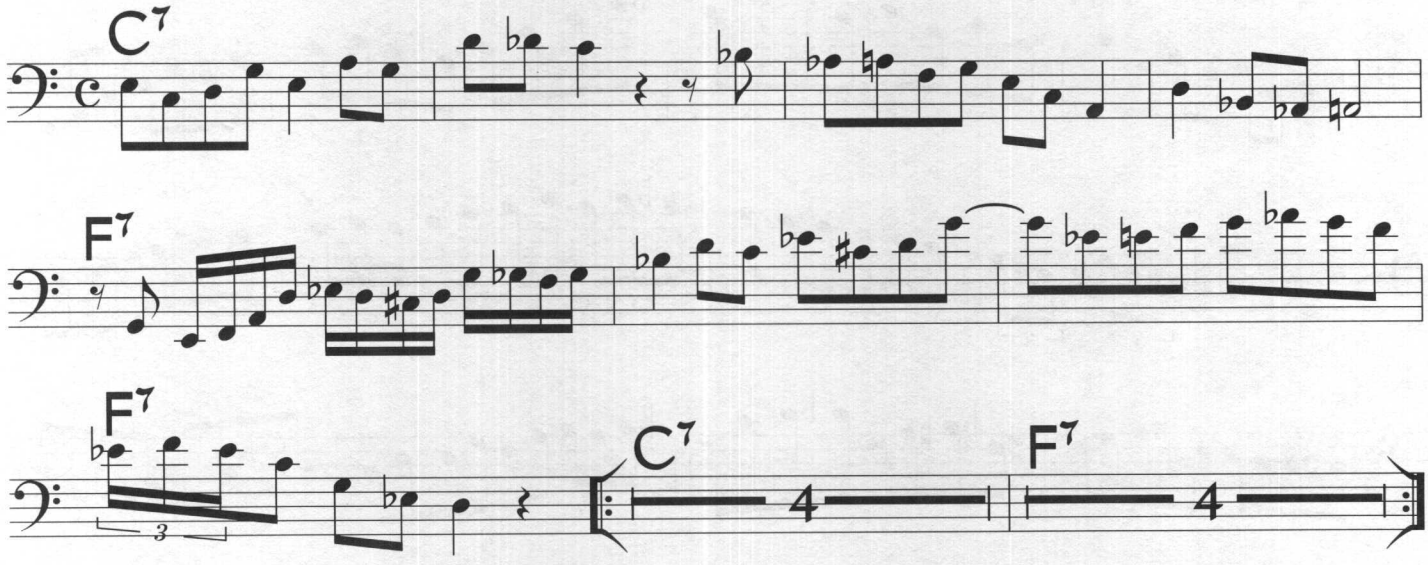
EXERCISE #11 - This exercise uses both upper and lower chromatic embellishments of the root of a chord. Experiment with different embellishments (e.g. whole step below, half step above), embellishing different members of the chord, different quality chords, etc. as you go through the cycle of fifths.



EXERCISE #11 (cont.)



EXERCISE #12 - Using any of the above embellishments on a chord, practice lines that connect the whole fingerboard.



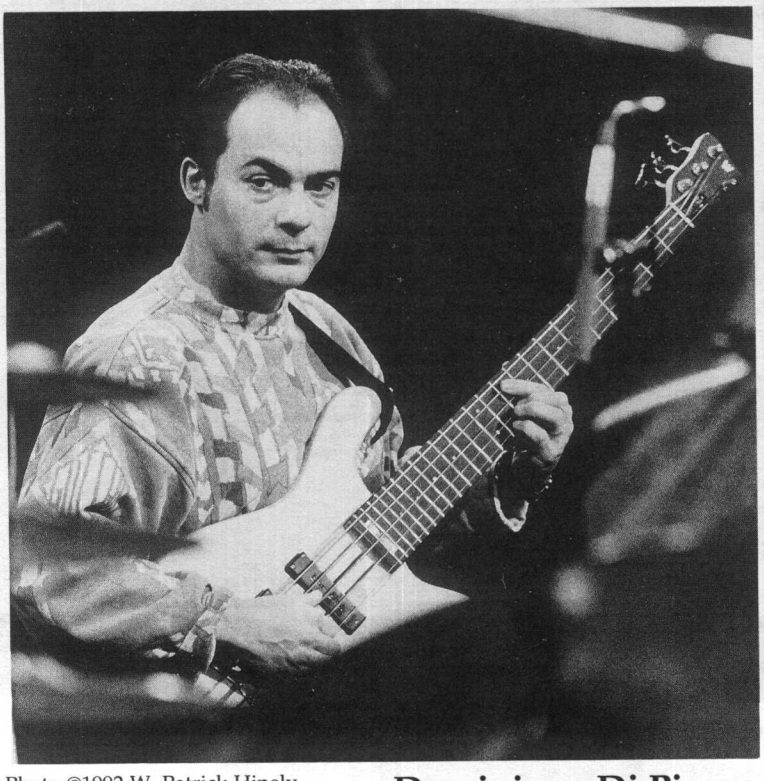
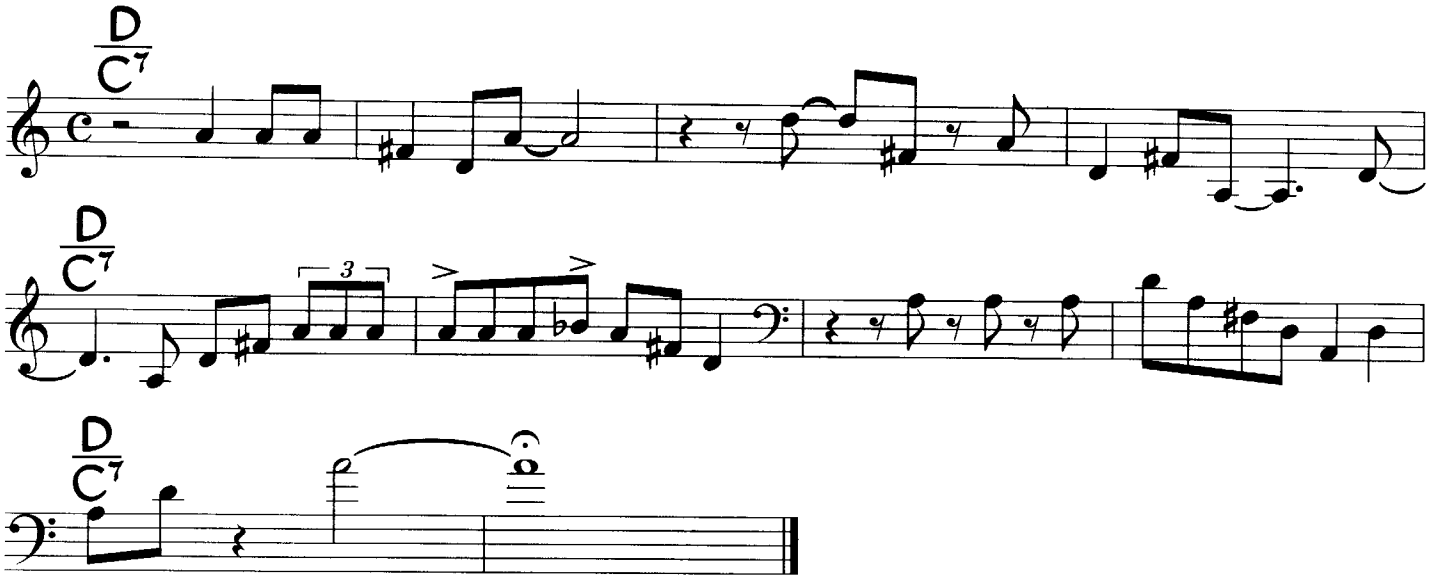


Photo ©1992 W. Patrick Hinely

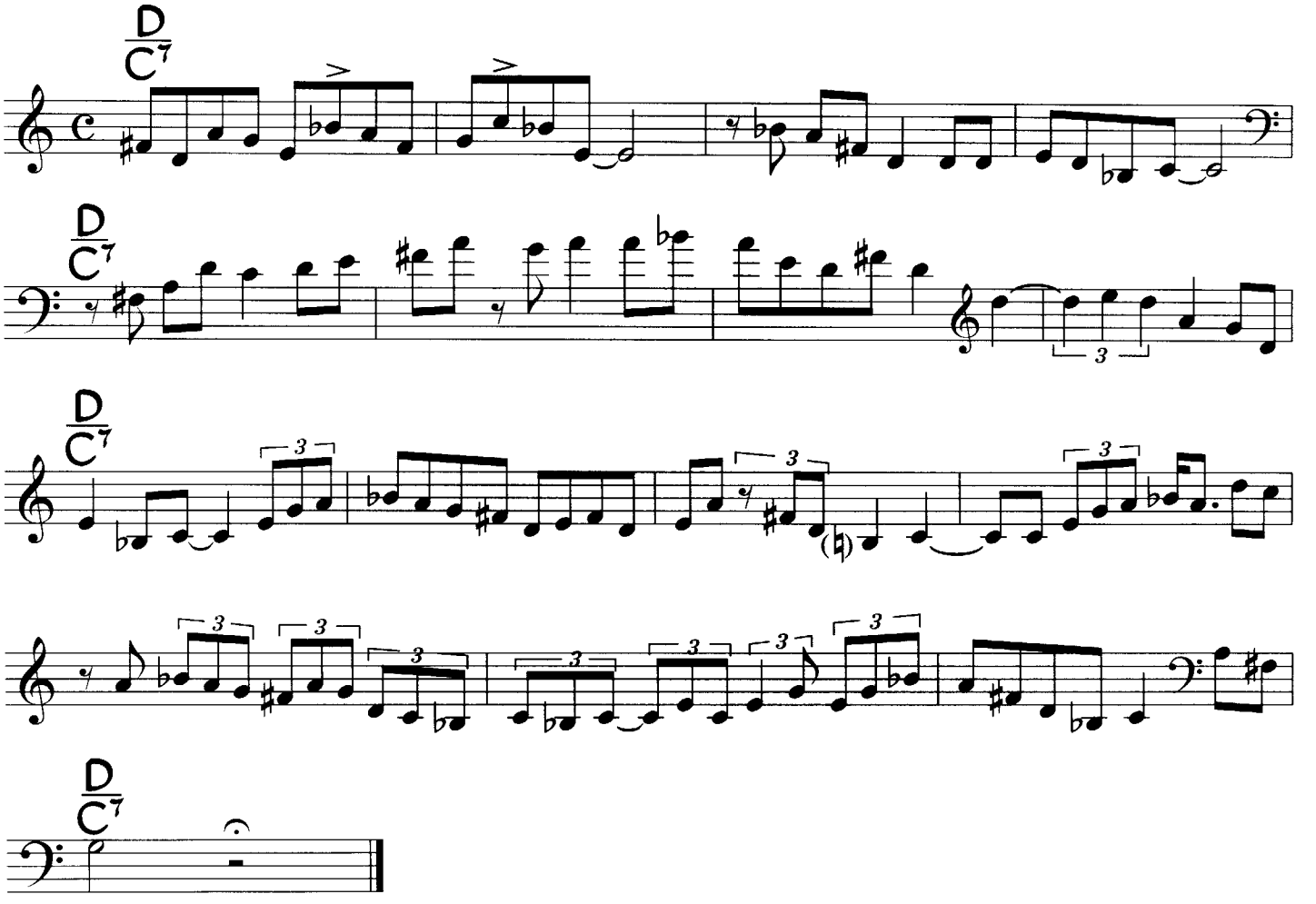
Dominique Di Piazza

POLYTONAL PHRASES AND CHORD SUBSTITUTIONS

EXERCISE #14 - Take the upper extentions of a chord as derived from a parent scale and make a new chord out of them. Think of it as a polytonal situation but play lines based off the upper chord only and see how they sound against the original chord. Make a tape of the original chord on piano or guitar and practice along with it.

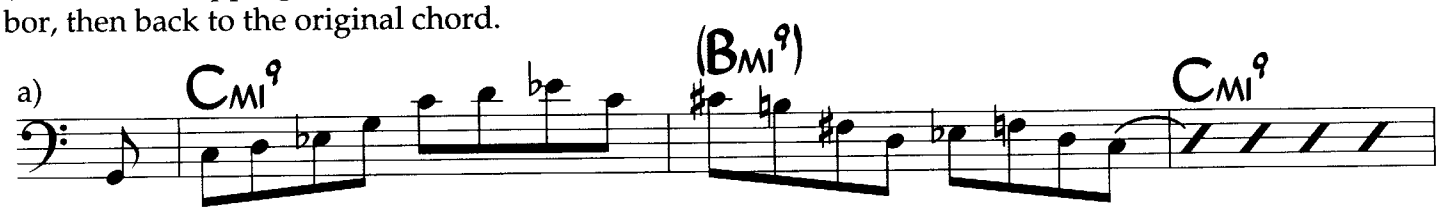


EXERCISE #15 - Try the above exercise but keep going back and forth between the original chord and the upper chord within the same line. If you can derive several chords to put on top of the original chord, try playing lines based on all of them mixed together.



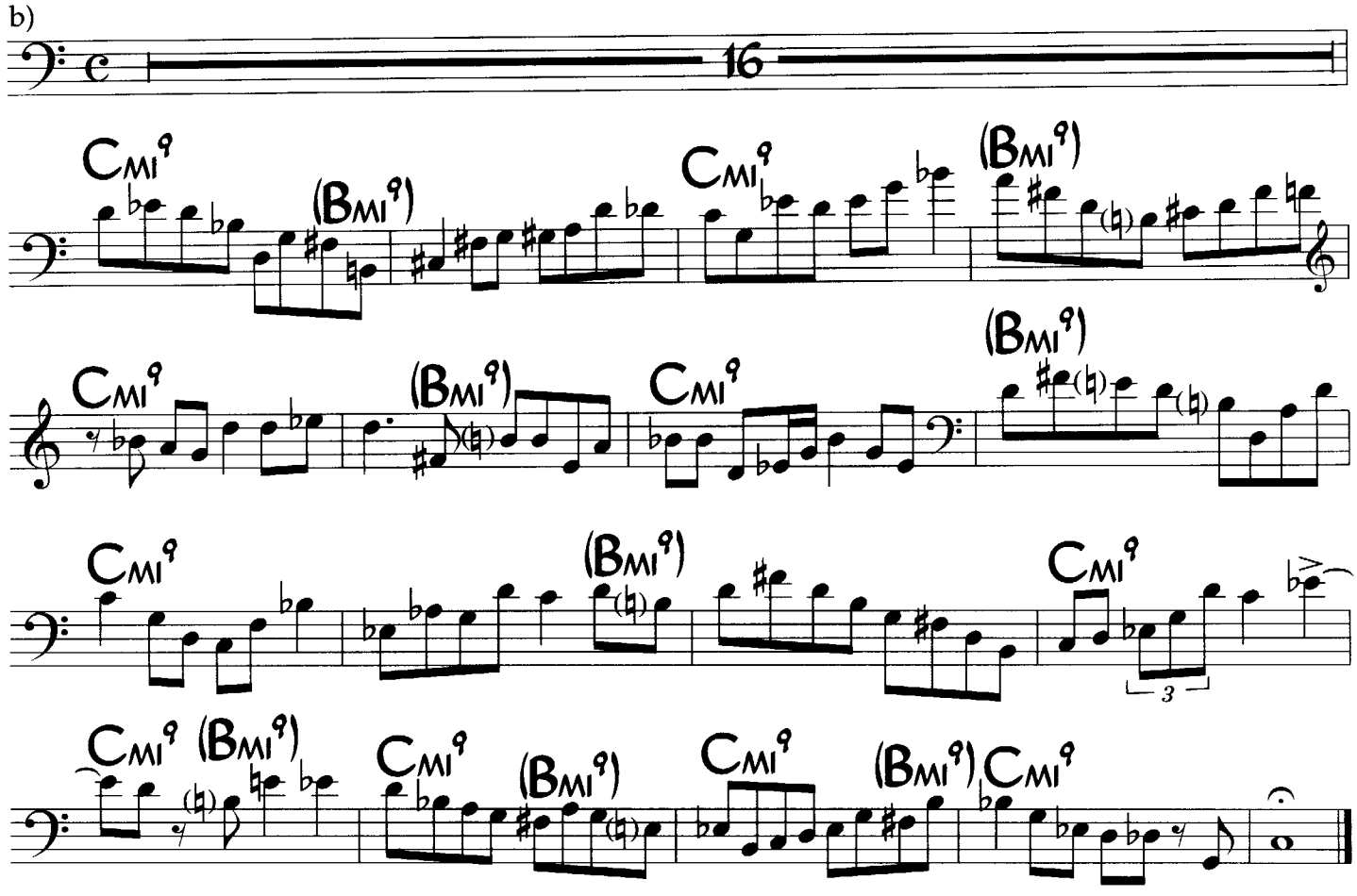
EXERCISE #16 - Chords a half step above or below a given chord can be used to approach chord tones (called "side slipping"). In this example, the original chord is stated, then a piece of its chromatic neighbor, then back to the original chord.

a)



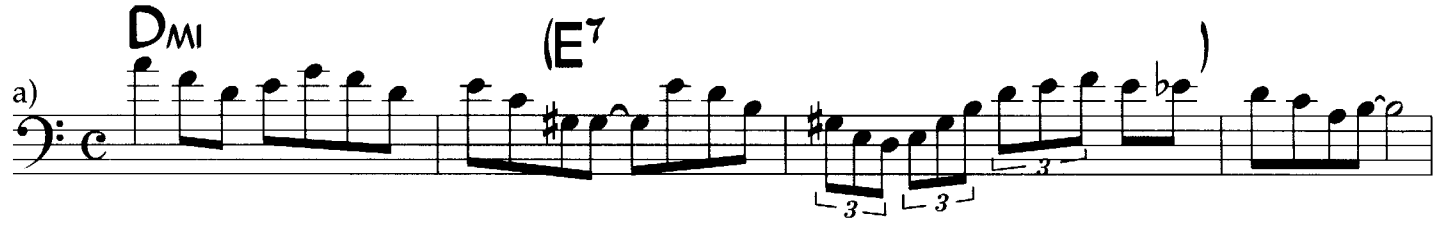
This is a transcription of the last part of Marc's improvised solo on the accompanying tape.

b)

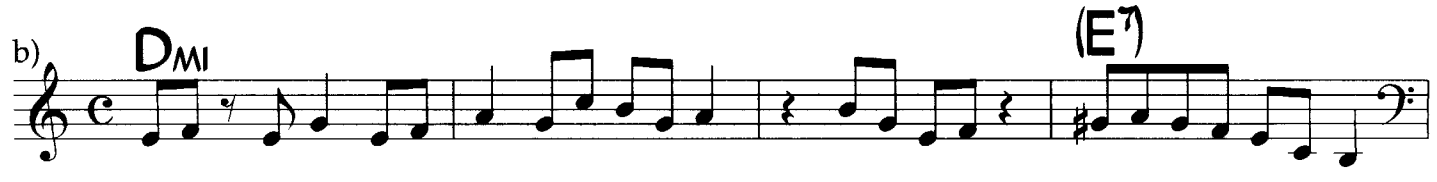


EXERCISE #17 - Play a line that aims for a non-chord tension note, then harmonize that note with an arpeggio of a chord it is a part of - instant polytonality!

a)



b)



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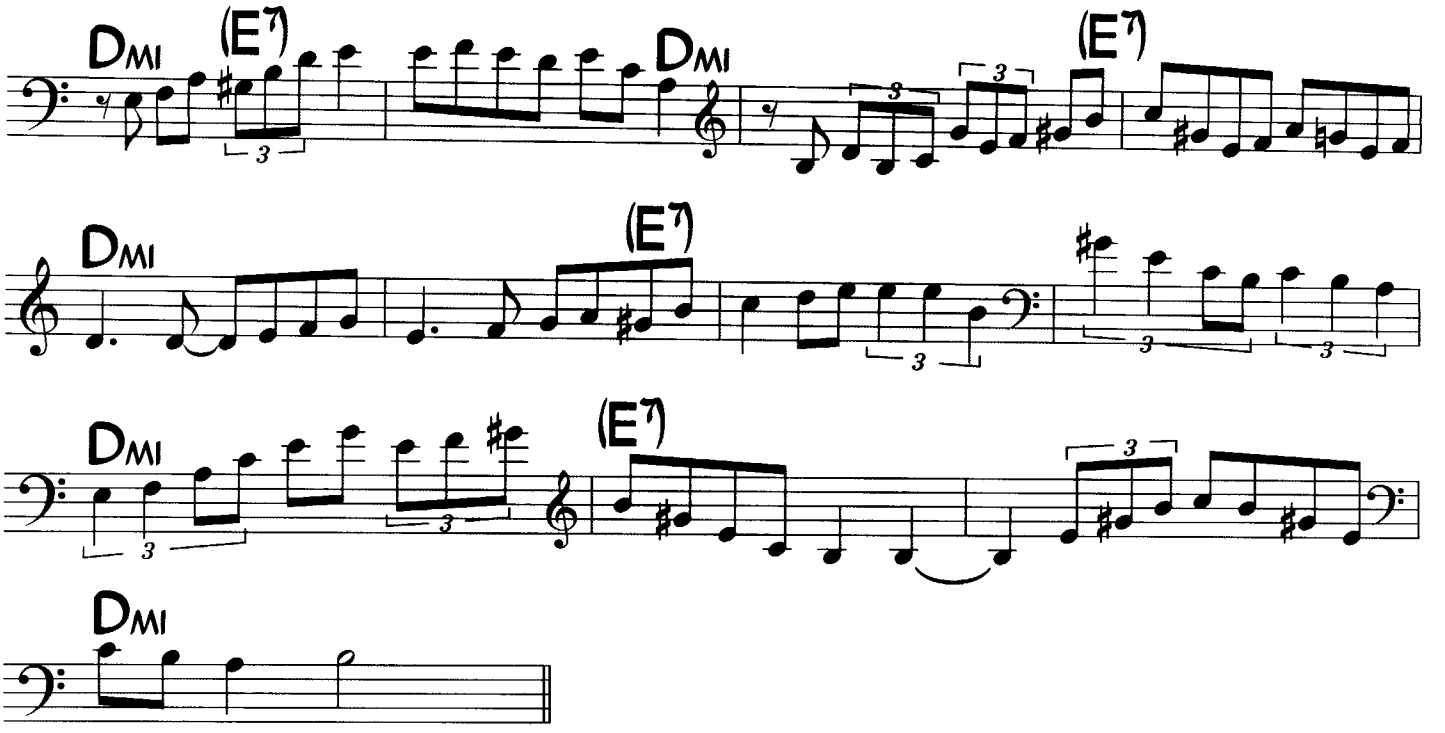
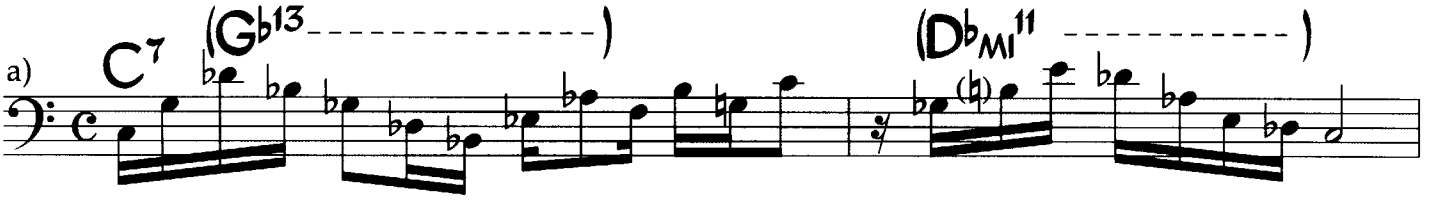
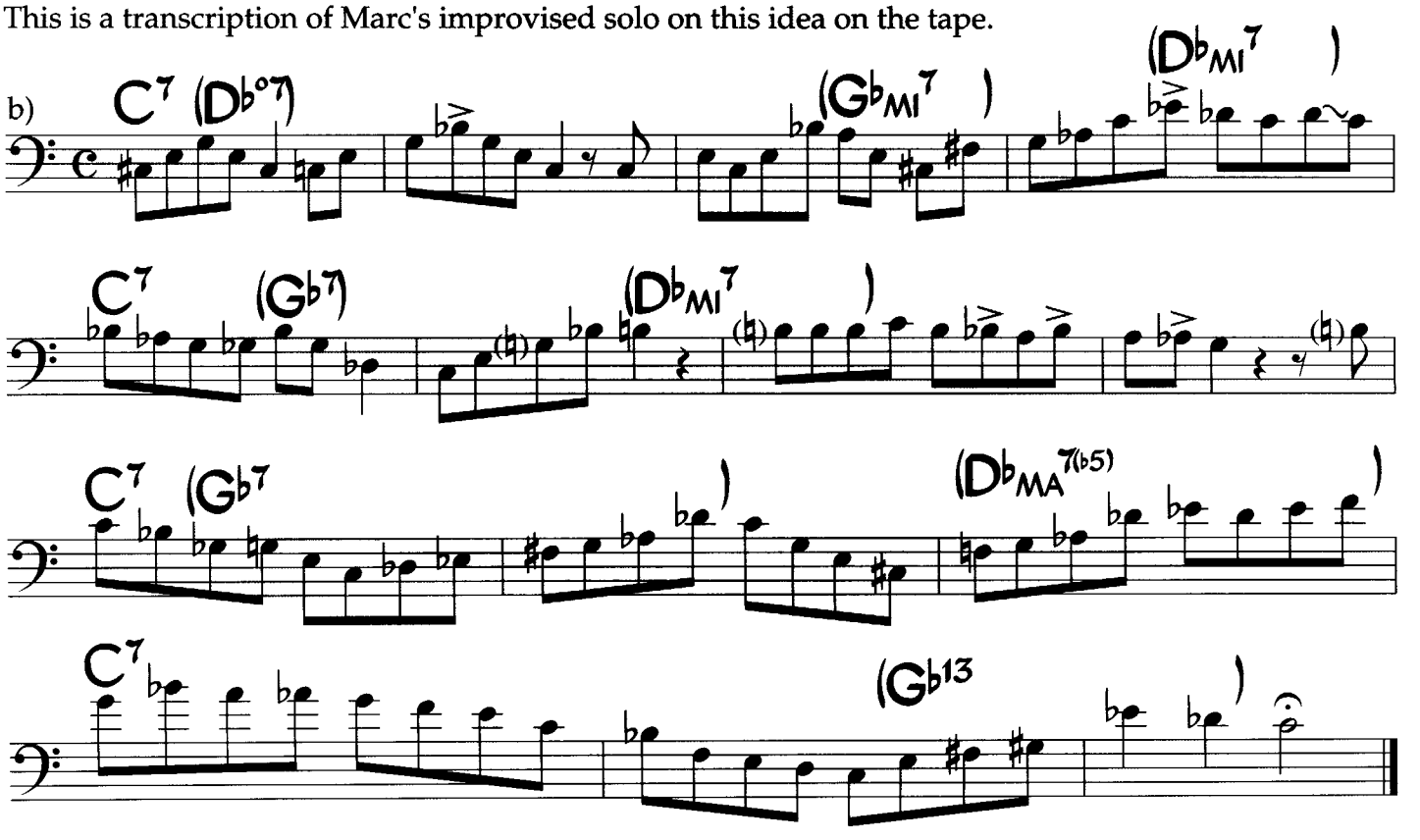
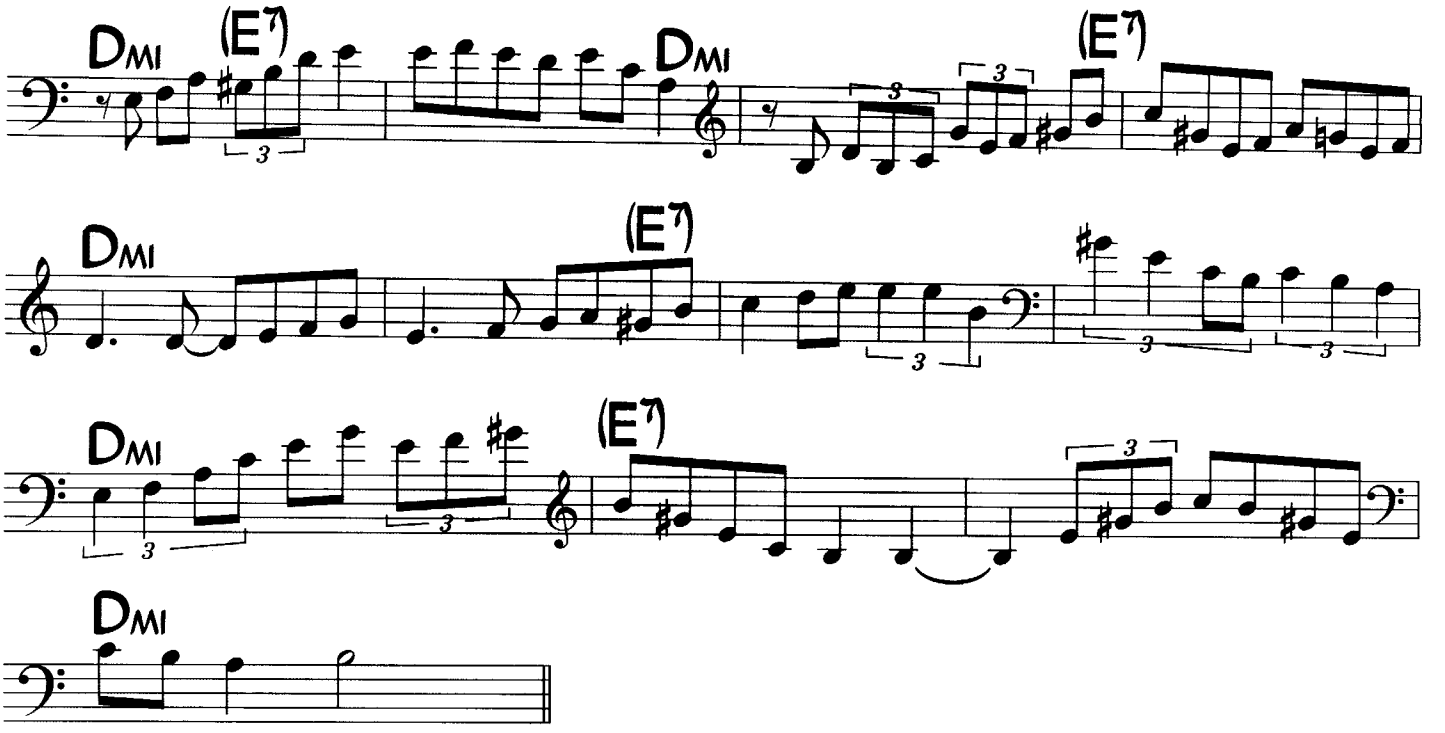


EXERCISE #18 - From the chart at the end of this exercise, try adding one or more chord substitutions to a solo line to create a polytonal effect. Use any length of time on each chord you want to.

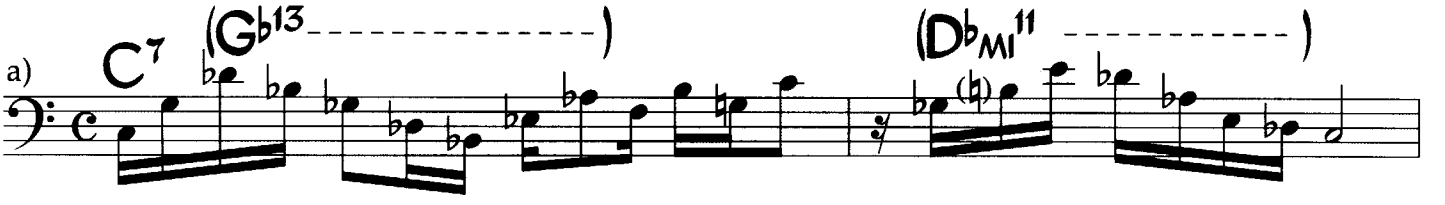


This is a transcription of Marc's improvised solo on this idea on the tape.

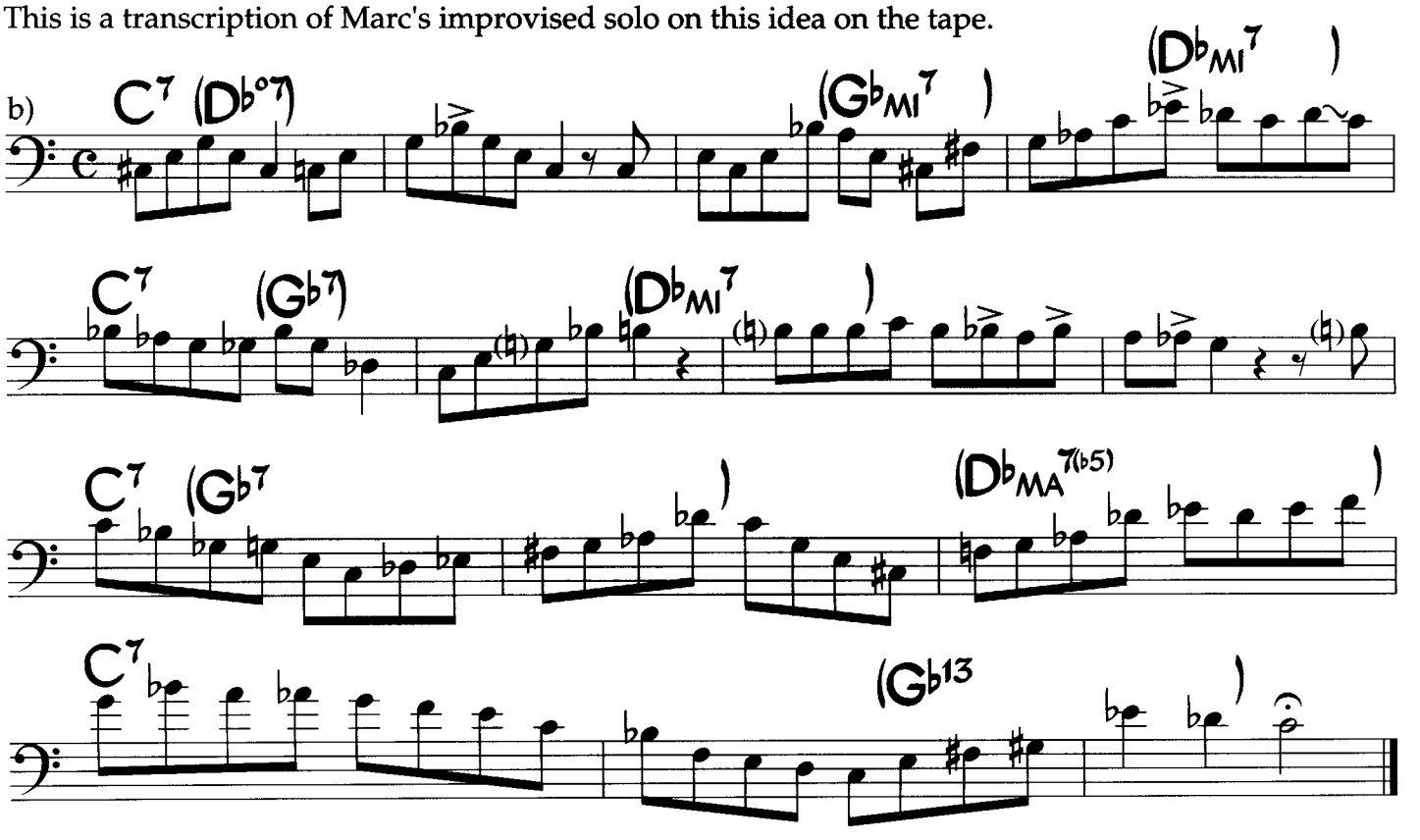




EXERCISE #18 - From the chart at the end of this exercise, try adding one or more chord substitutions to a solo line to create a polytonal effect. Use any length of time on each chord you want to.



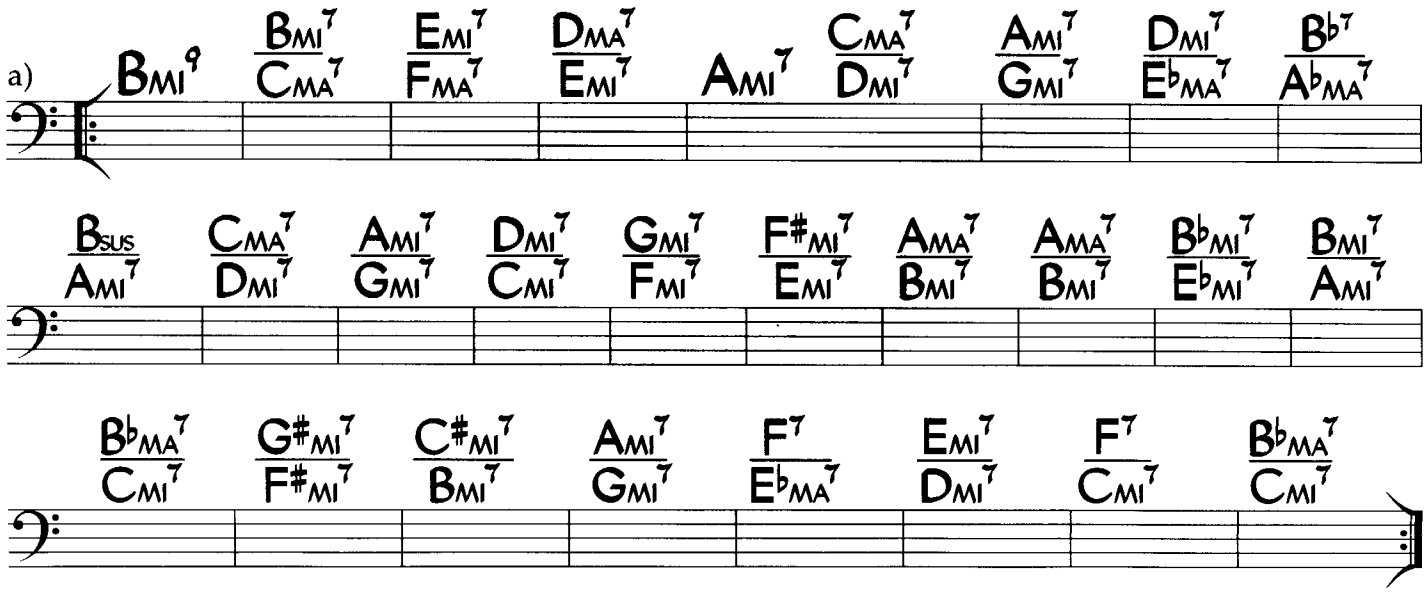
This is a transcription of Marc's improvised solo on this idea on the tape.



CHORD SUBSTITUTION CHART

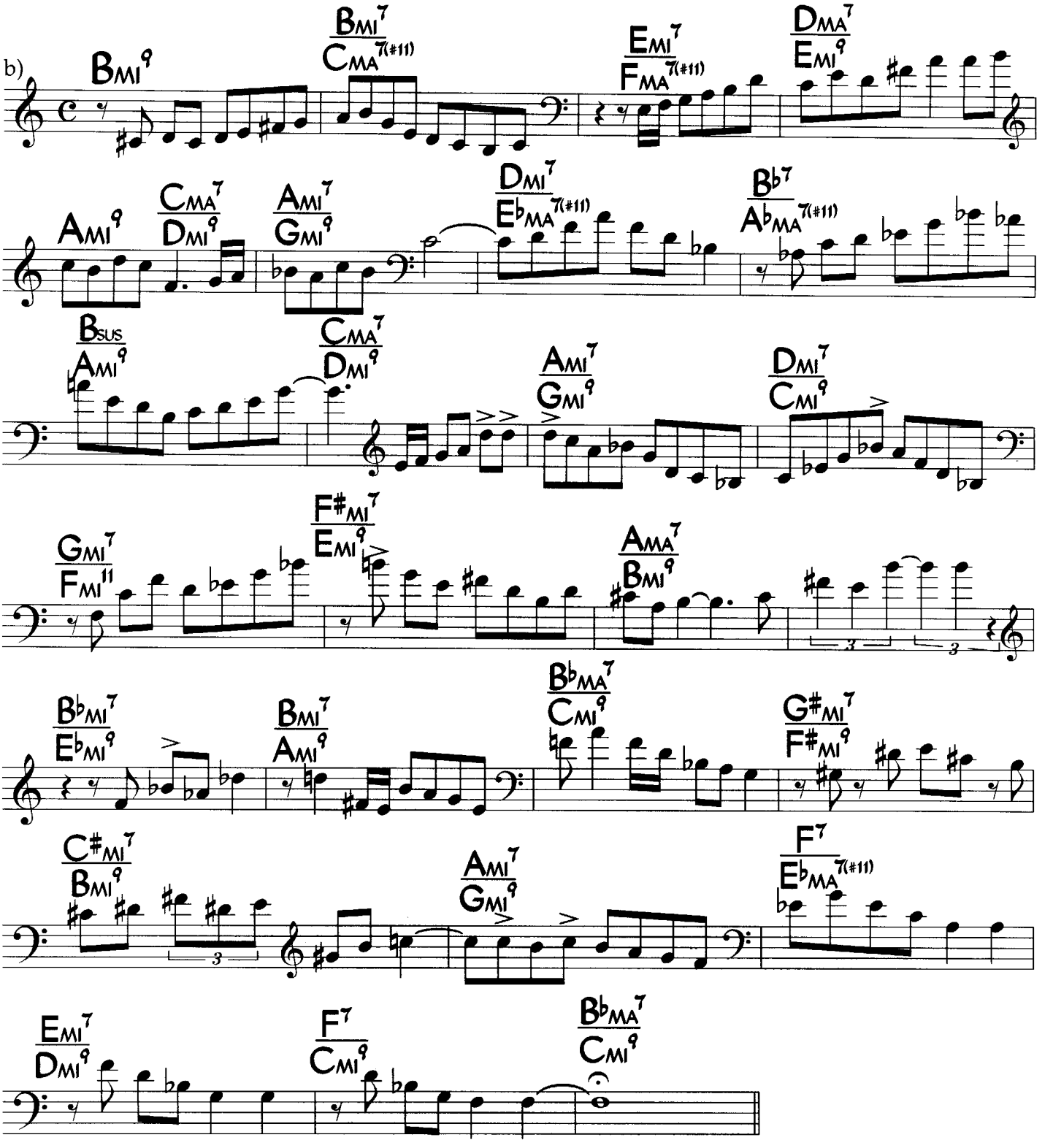
CHORD QUALITY	EXAMPLE	SUBSTITUTION	RESULTING CHORD
Major	Cmaj7	Emi7	Cma9
		Ami7	C6
		Gma7	Cma9 (#11)
		Bmi7	Cma13 (#11)
		D9	Cma13 (#11)
		F#mi7(b5)	C6 (b5)
Minor	Cmi7	Ebma7	Cmi9
		Ami7(b5)	Cmi6
		Gmi7	Cmi11
		Bbma7	Cmi13
		F7	Cmi6 (11)
		Dmi7	Cmi13
		Abma7	Cmi7 (b13)
		Dbma7(b5)	Cmi7 (11,b9)
		C7	C7 (#9)
Dominant	C7	Emi7(b5)	C9
		Gb7	C7 (b9, b5)
		Db°7 (E° 7, G°7,Bb°7)	C7 (b9)
		Eb7	C7 (#9, b9)
		Dbmi 6/9	C7 (alt.)
		Ebmi7	C7 (alt.)
		Ab7	C7 (alt.)
		Cmi7	C7 (#9)
		Ema7(b5,#5)	C7 (#9,#5)
		Ami7	C13
		D9	C13 (#11)
		A7(b9)	C13 (b9)
		Gbmi7	C13 (b9,b5)
		Gmi7	C9sus
		Bbma7	C13sus
		Dmi7	C13sus
		Dbma7(b5)	Csus7 (b9)
		Gbma7	Csus7 (b9,b5)

EXERCISE #19 - Here are the chords to Bill Evans' tune "Time Remembered" with Bill's voicings broken up into polychords. Try soloing on the upper ones as much as possible.



EXERCISE #19 (cont.)

Here is a transcription of Marc's improvised solo on this idea on the accompanying tape.



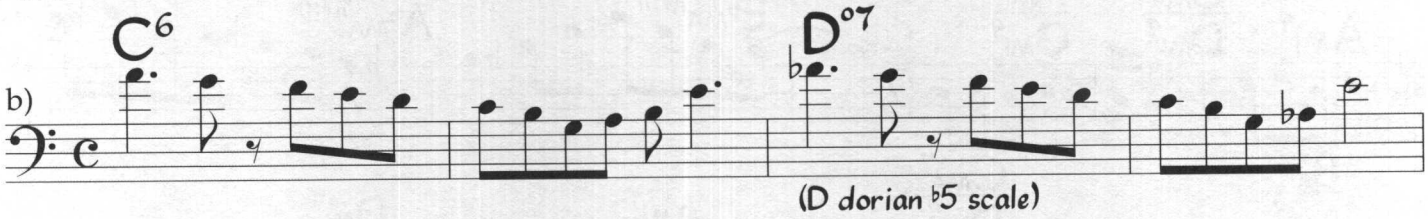
MISCELLANEOUS CHORD EXERCISES

EXERCISE #20 - Try all of the exercises in this chapter going back and forth between two chords or on longer chord sequences, instead of just one chord at a time, e.g. Exercise #6.

a)

or Exercise #8

b)



EXERCISE #21 - Combine Chapter 2 & 3, i.e. practice any exercise in this chapter with a specific rhythm from Chapter 2. No example on the accompanying tapes.

Photo by Tom Copi

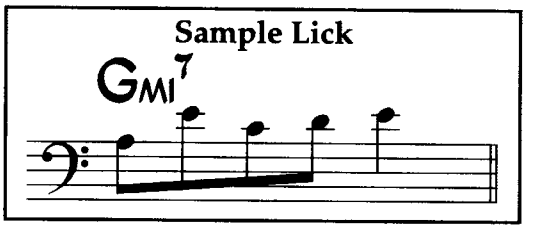
Marc Johnson

TYPICAL JAZZ LICKS AND CHORD PROGRESSIONS

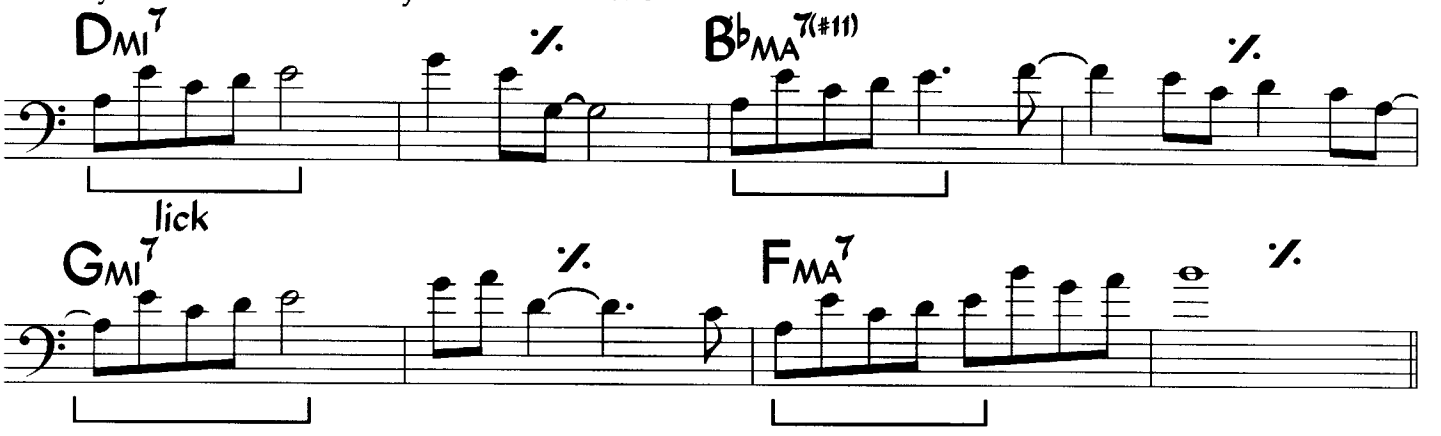
The purpose of this section is to help answer the periennial question, 'How do I avoid playing the same things during every solo?', by providing a number of "licks" for you to incorporate into your solo vocabulary. In addition, this section will give you examples of typical jazz chord progressions to practice improvising on as you work on each lick.

This section is meant to be used as a reference work, a sourcebook for new ideas when you feel the need for some outside inspiration; so after practicing a representative sampling of each quality chord, we suggest you continue on to Chapter 4 and return to this section whenever you feel it will be helpful.

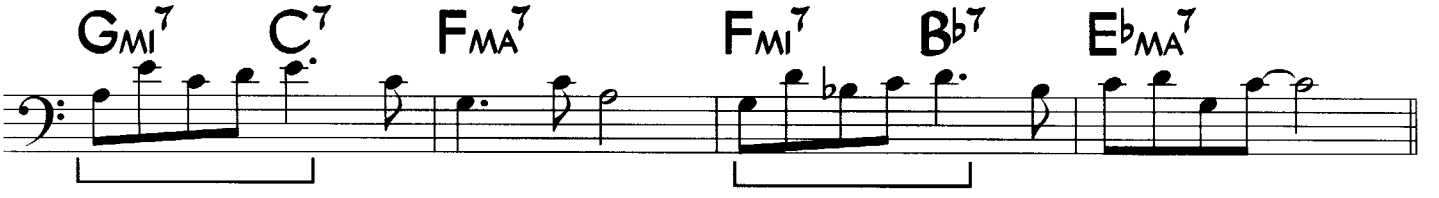
First, here is one sample lick followed by some different ways to practice it.



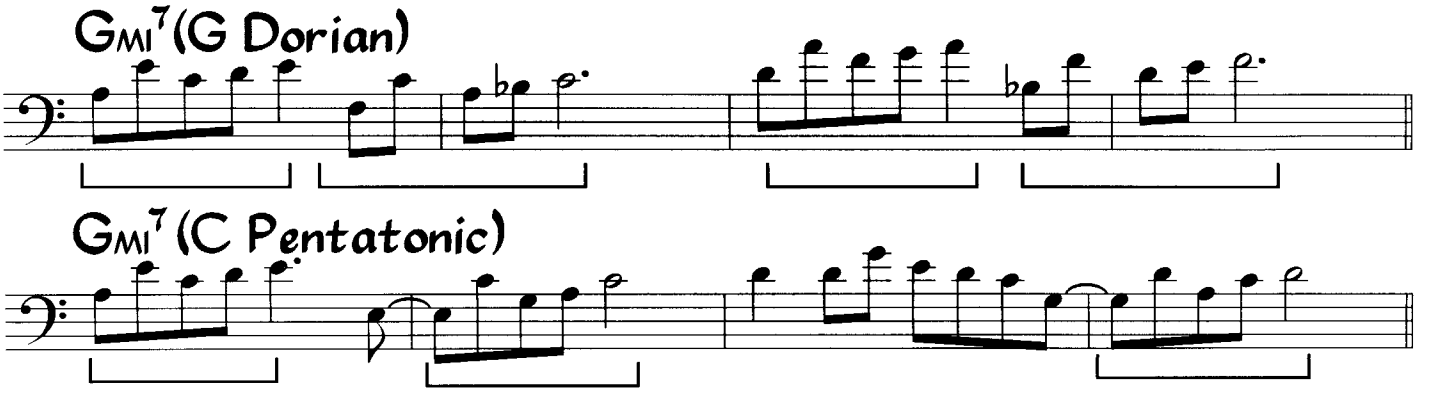
1) Play the same lick over different chords. The relative major of a minor or vise versa will often work. Also try chords a fourth away in either direction.



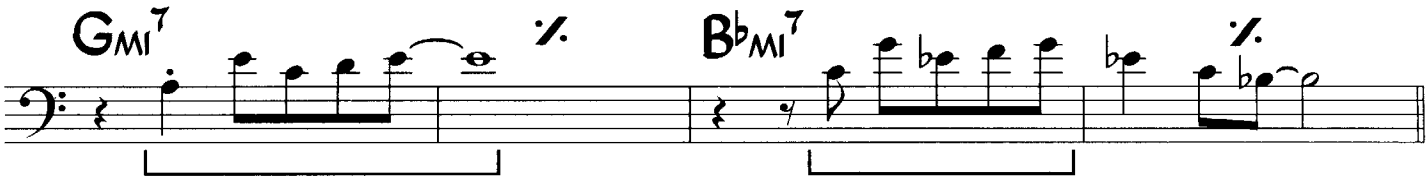
2) Transpose the lick to fit different chords. Any progression can be used.



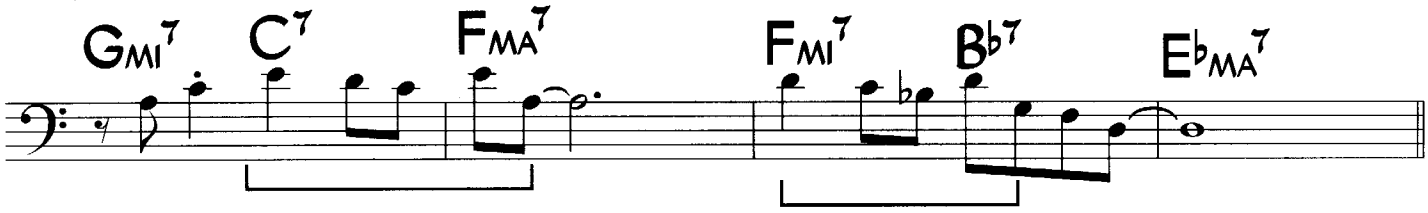
3) Transpose the lick to different steps of a given scale (i.e. diatonic transposition). Choose a scale that contains most or all of the notes in the lick. The first example below uses the G dorian scale, while the second one uses the C pentatonic scale. Notice how the intervals change but the shape remains the same.



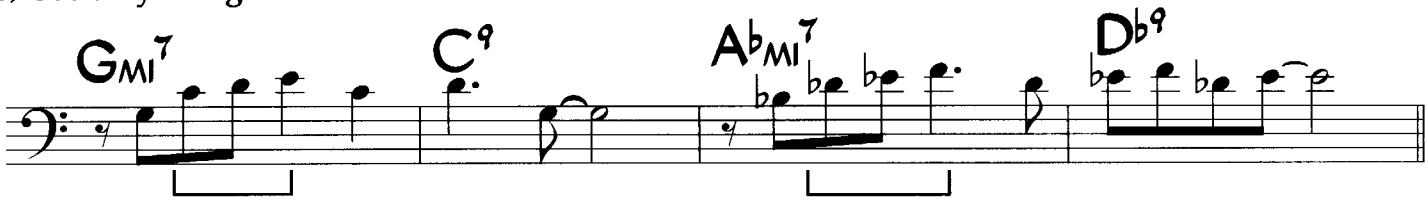
4) Change the rhythm of the lick.



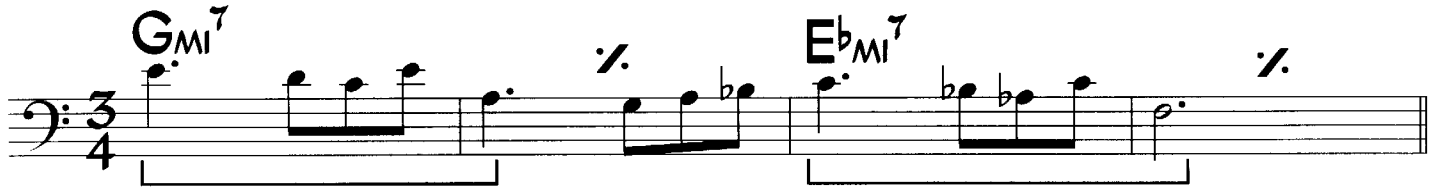
5) Play the lick backwards.



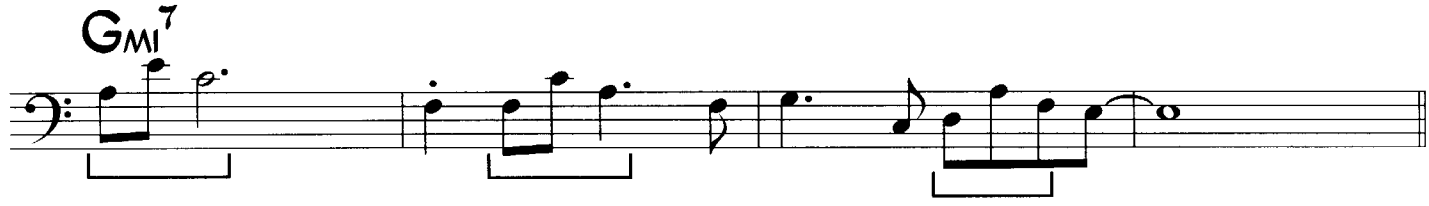
6) Use only a fragment of the lick.



7) Use two or more techniques together, e.g. backwards with a different rhythm.



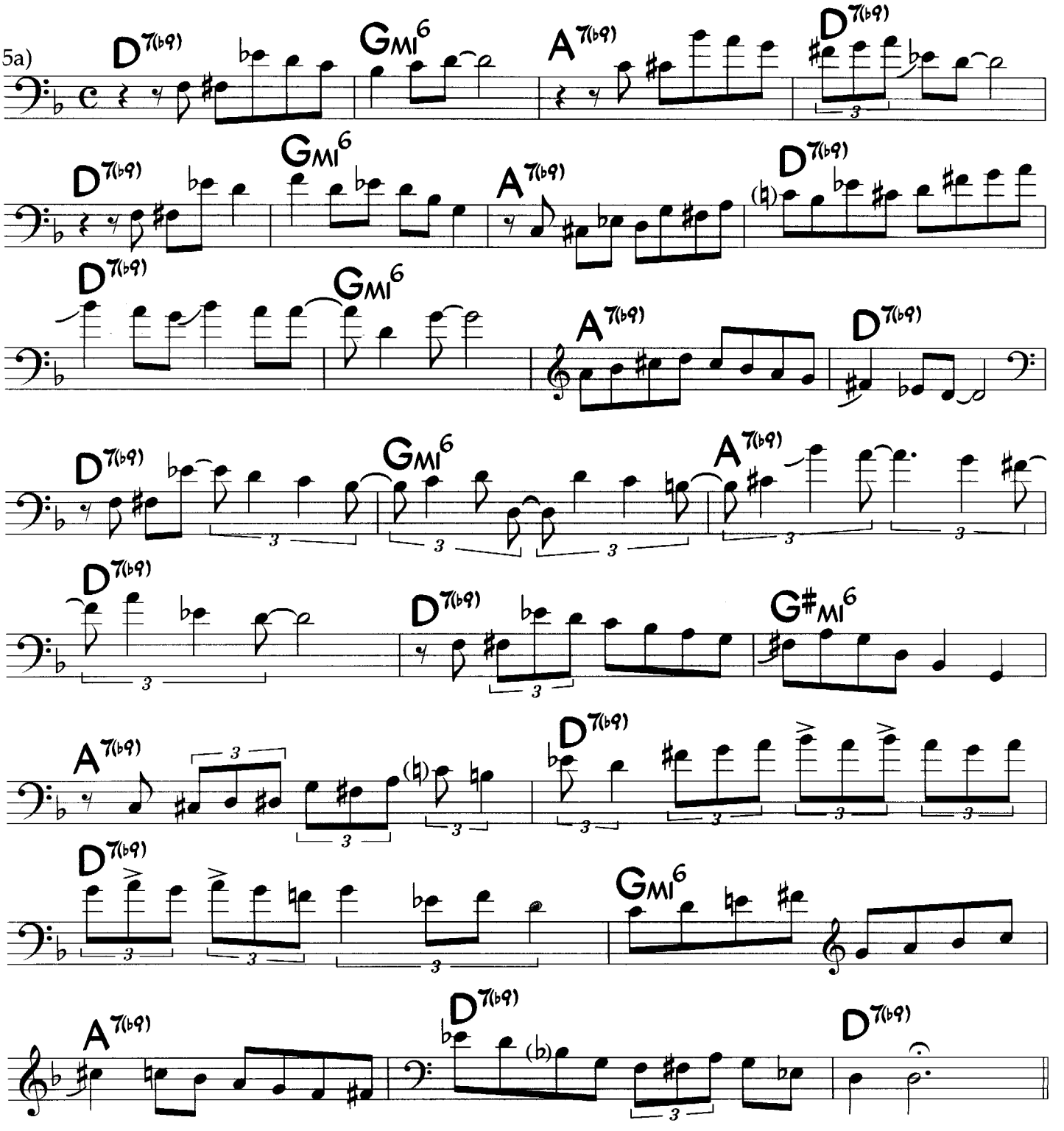
or fragmented and diatonically transposed.

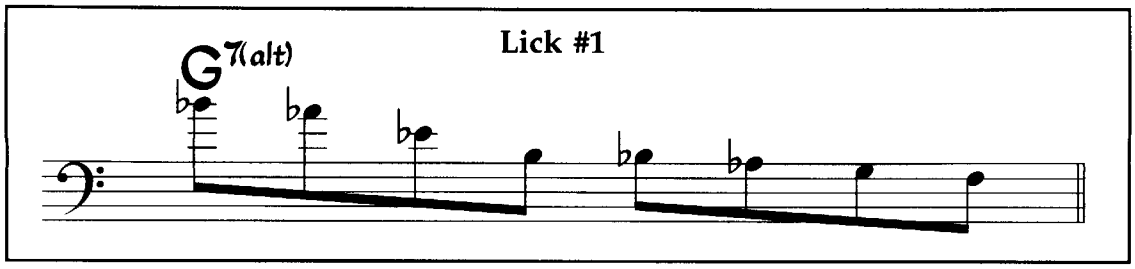


DOMINANT CHORD LICKS

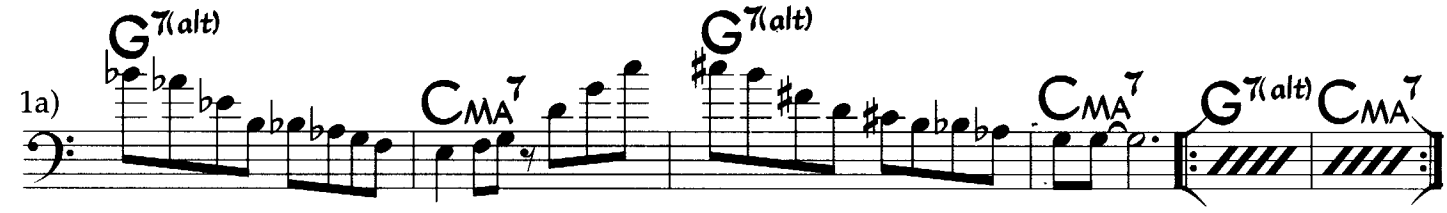
Each lick in the rest of this chapter is followed by one or more sample usages of it. Each sample use is designed to have you continue practicing the lick in one way or another. First, learn the sample use as written. Then follow the instructions for continuing each sample use. After that, feel free to use any of the suggestions on the previous two pages to continue working on the lick. Remember - one lick really integrated into your working repertoire is much more useful than 20 of them played and forgotten.

First, here is a transcription of Marc's beautiful improvised solo on Dominant Lick #5a on the accompanying tape.

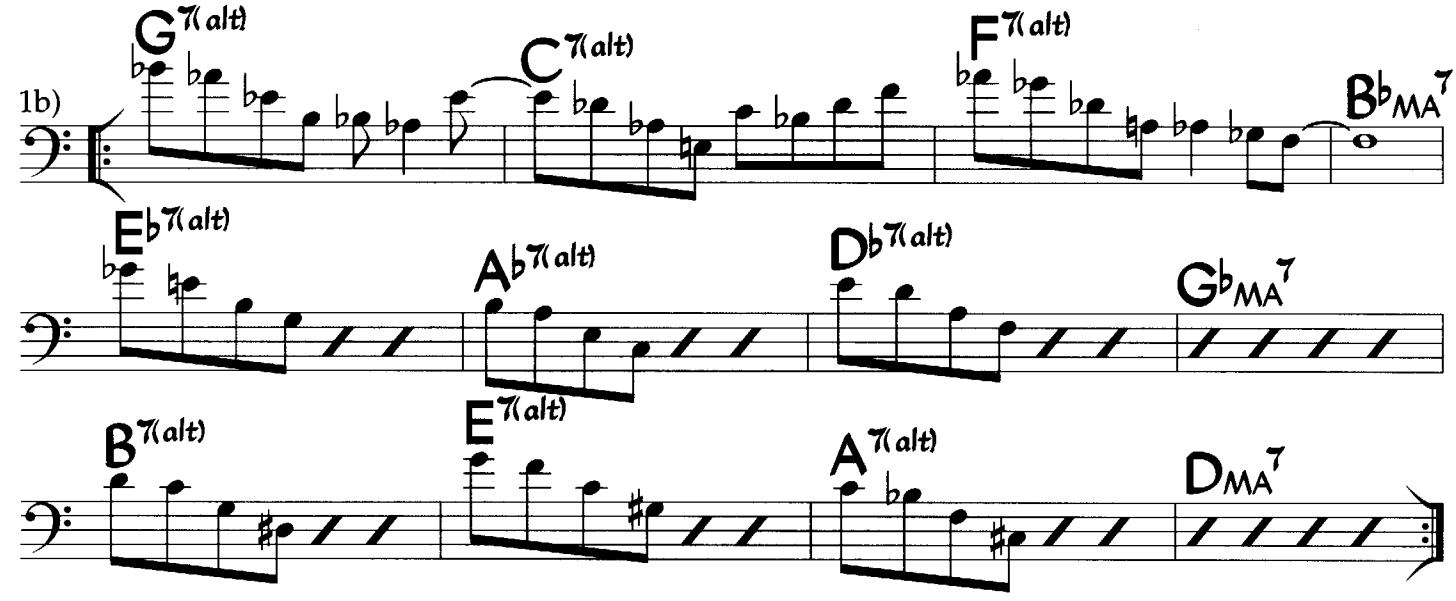


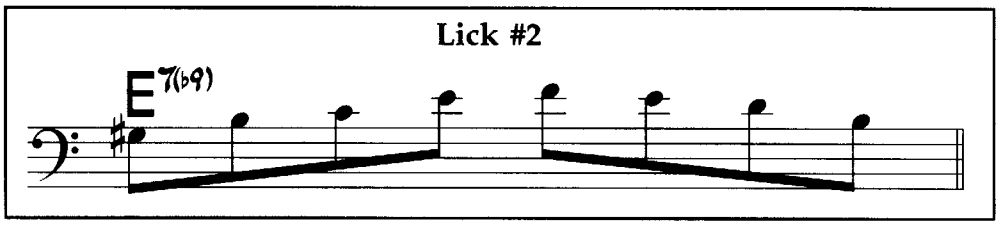


Play variations of the lick on each G7 (alt.) bar. Try starting it on different notes.

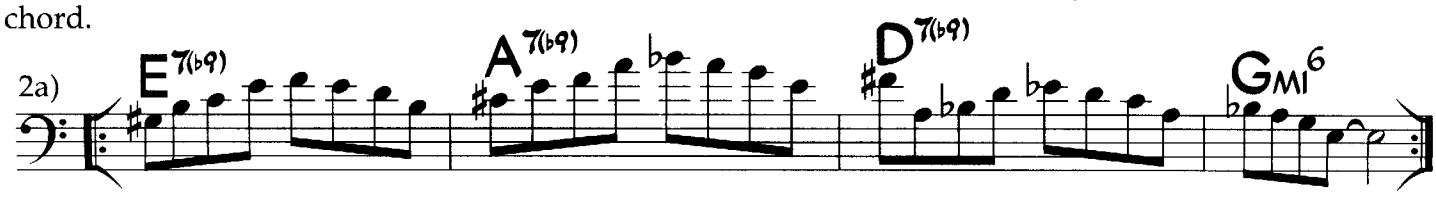


Improvise on this progression but try keeping the first two beats of each chord as written.

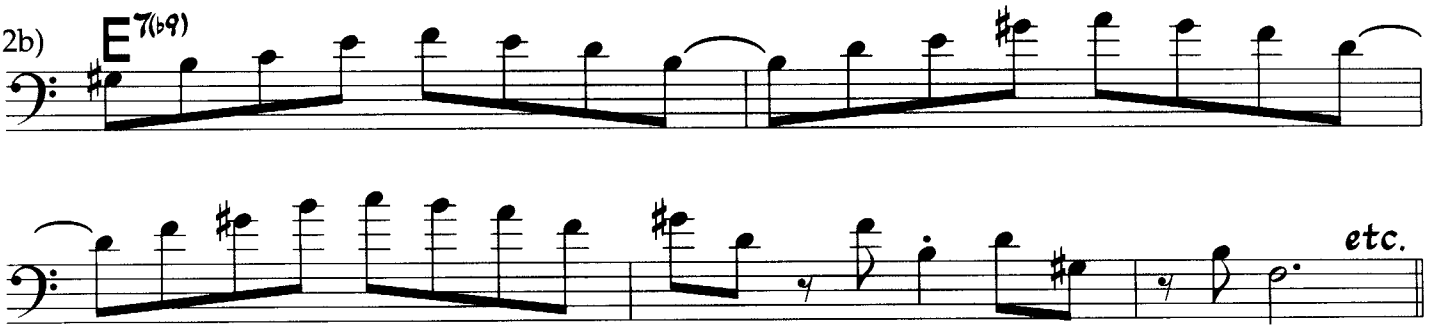




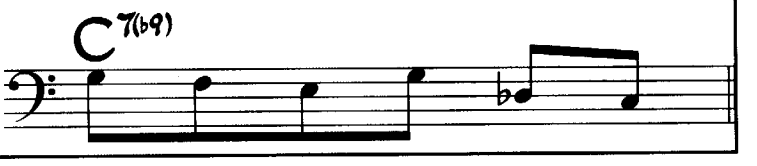
To improvise on this progression, try using the 3, 5, b6, b7, root, and b9 in any order on each dominant chord.



2b)

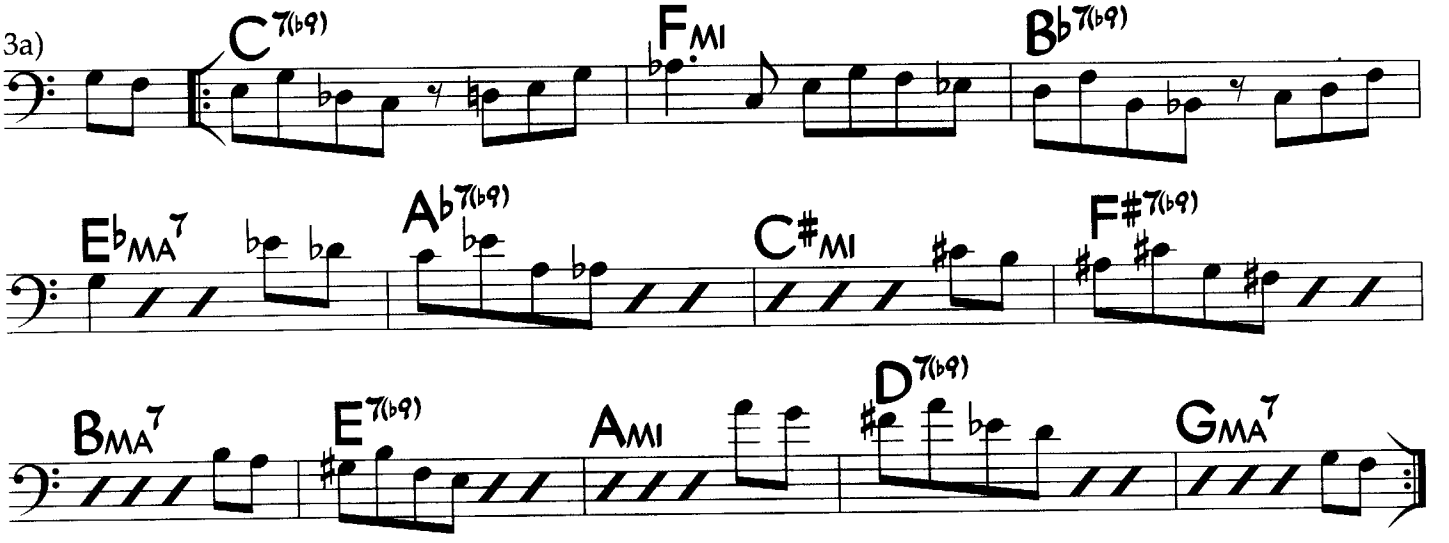


Lick #3



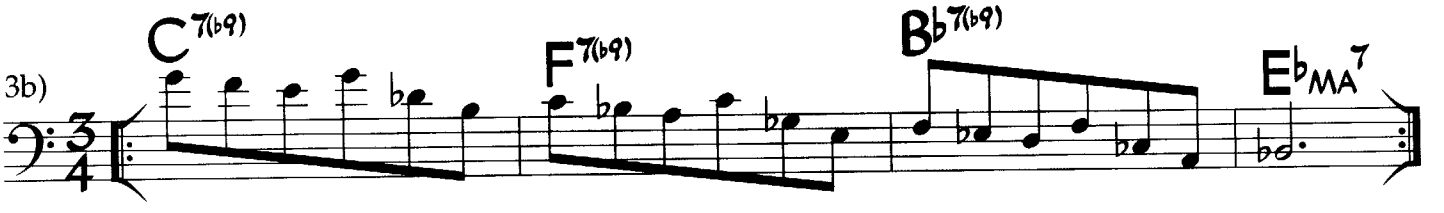
Play this progression coming back to the written example, or pieces of it, at will.

3a)

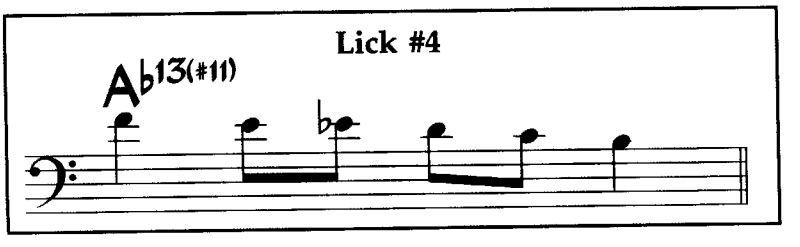


To improvise on this, try using 5, 4, 3, b2 in any order on each dominant chord.

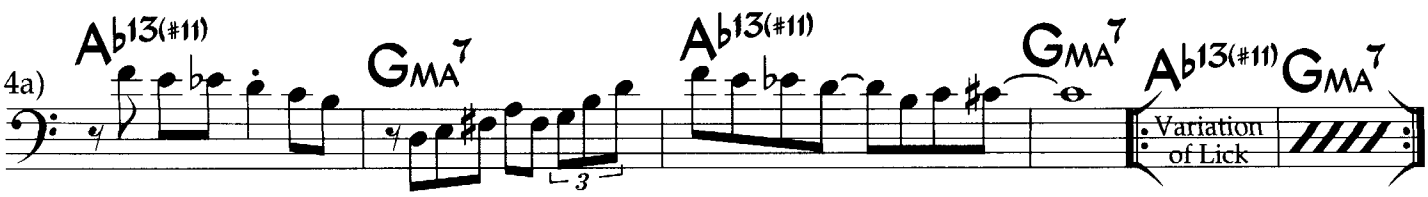
3b)



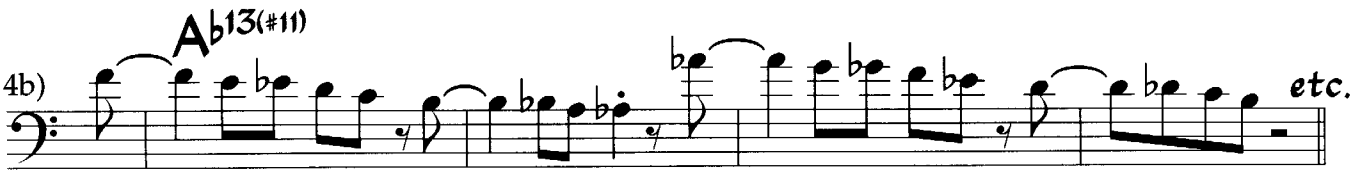
Lick #4



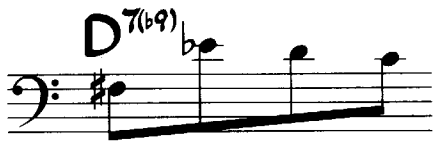
4a)



4b)

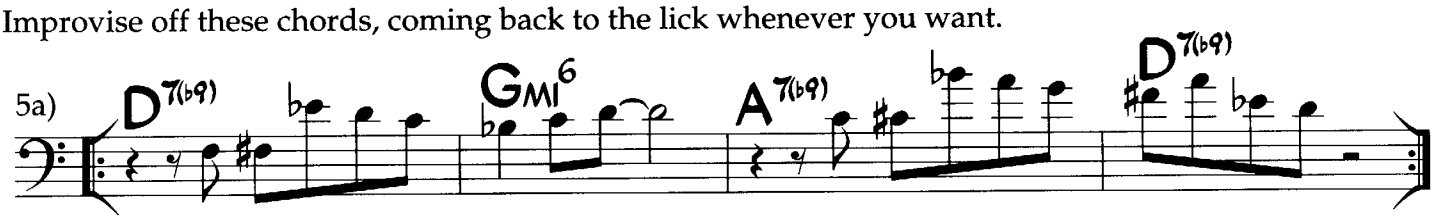


Lick #5



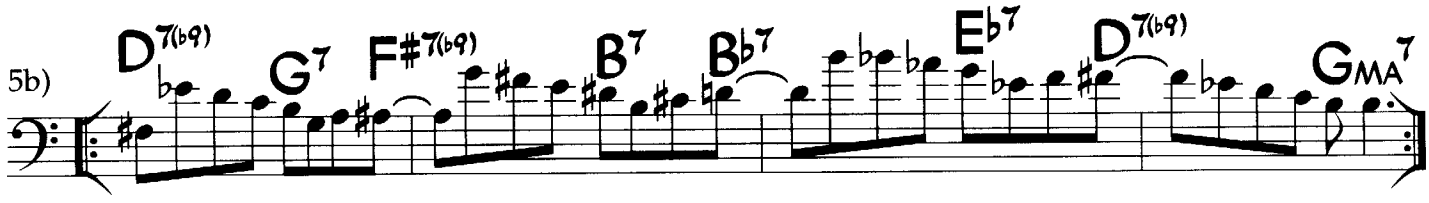
Improvise off these chords, coming back to the lick whenever you want.

5a)



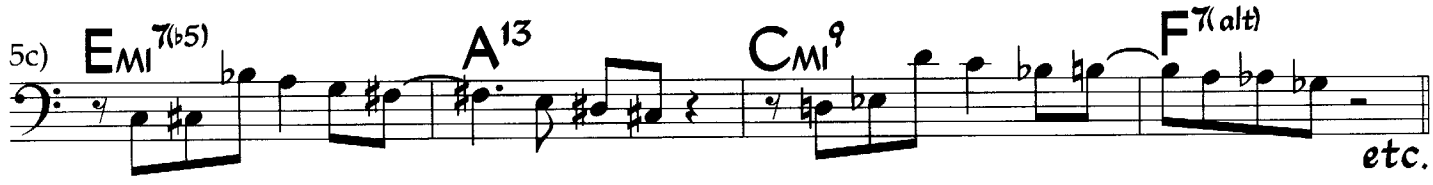
Improvise off these chords, coming back to the lick whenever you want.

5b)

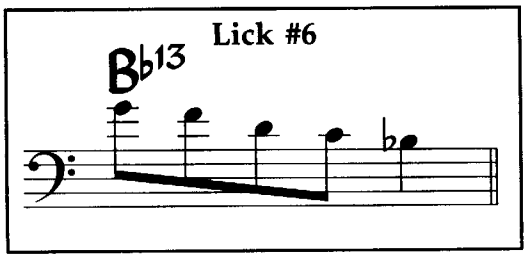


Play through a tune using the lick whenever you can, e.g. "Stella".

5c)

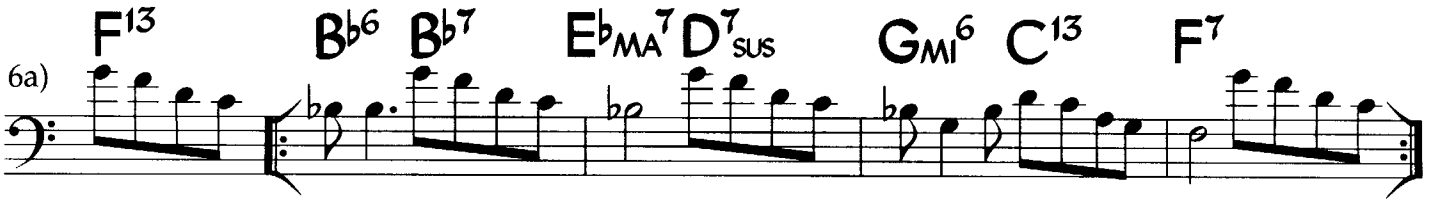


Lick #6



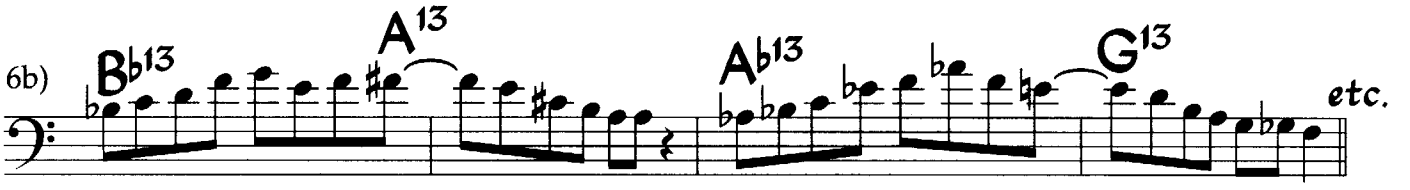
Play on this progression using the lick periodically.

6a)



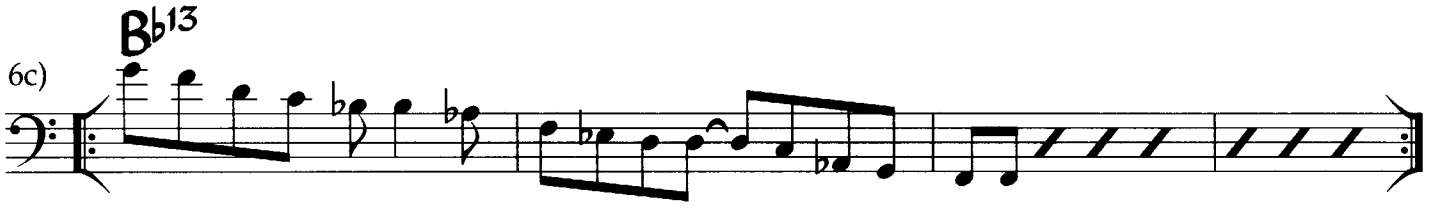
Continue down chromatically playing variations of the lick.

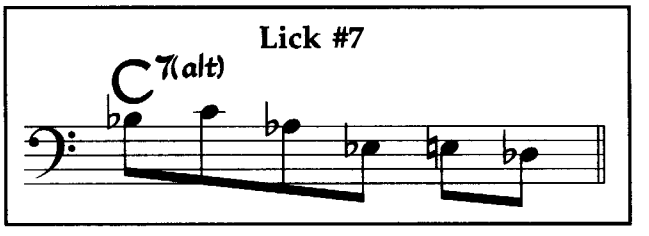
6b)



Start each four bar phrase with the lick.

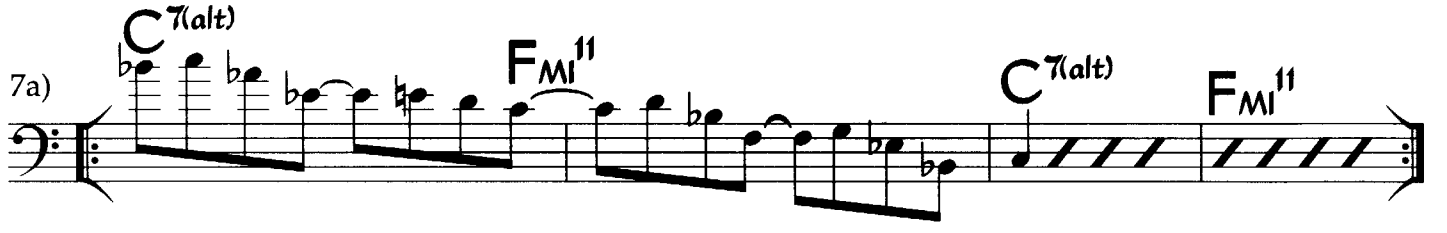
6c)





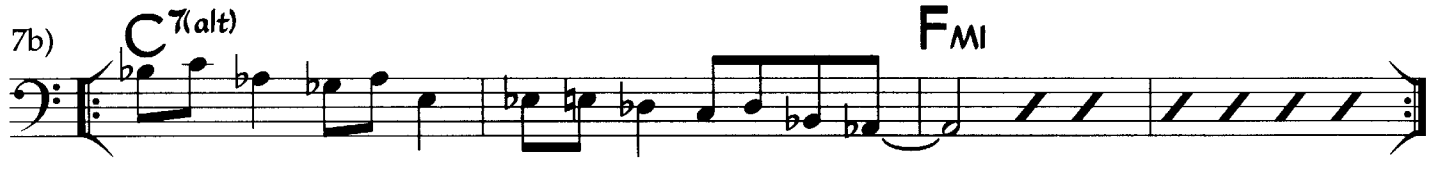
Start each four bar phrase with the lick. Try it down an octave too.

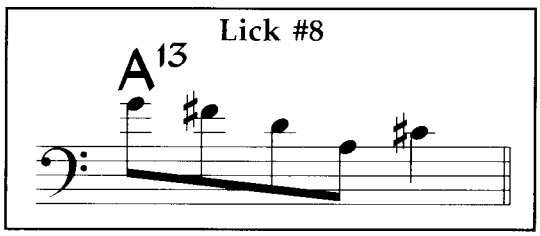
7a)



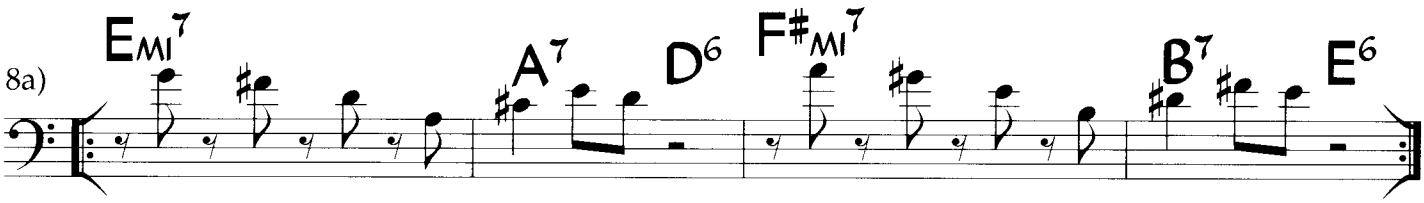
Try playing the first bar and a half as is every time but changing the resolution note at the Fmi chord.

7b)

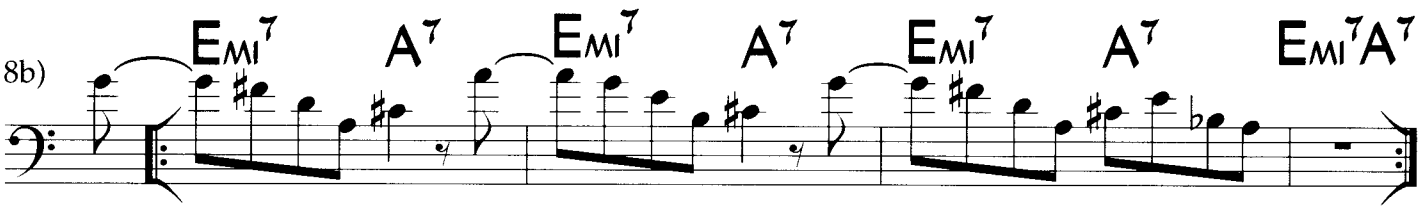


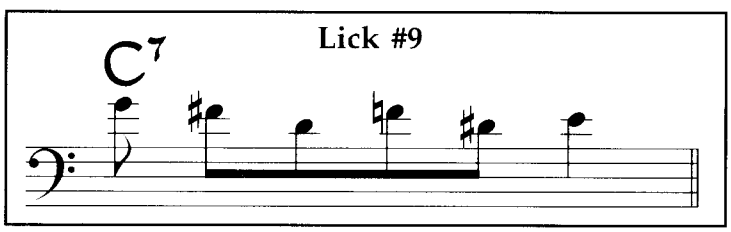


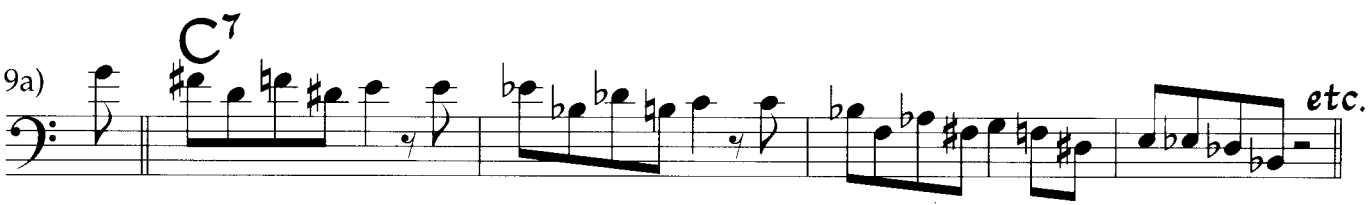
Play this progression using the lick at will.



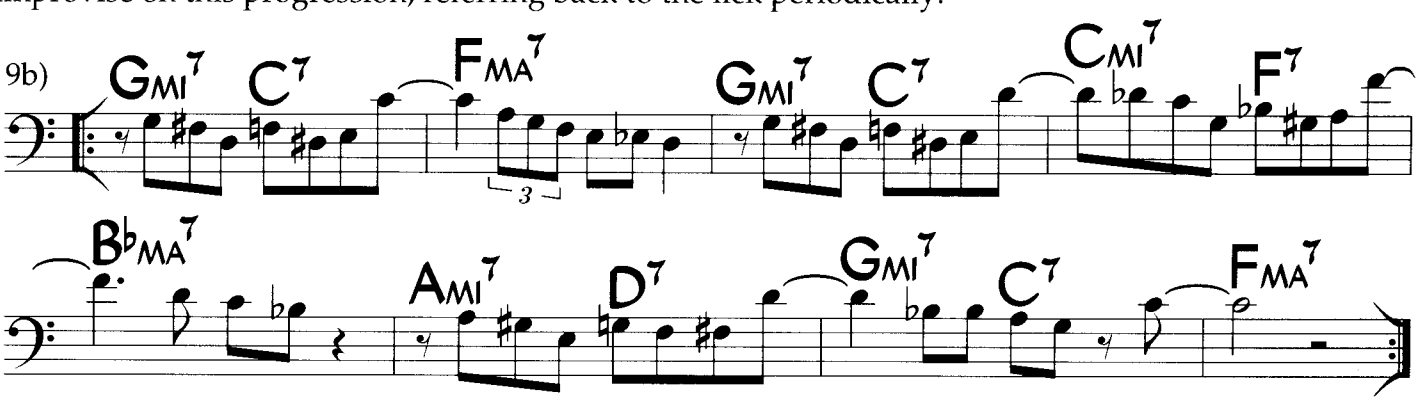
Play as a vamp, referring back to the lick periodically. Then transpose the chords and vamp on that too.



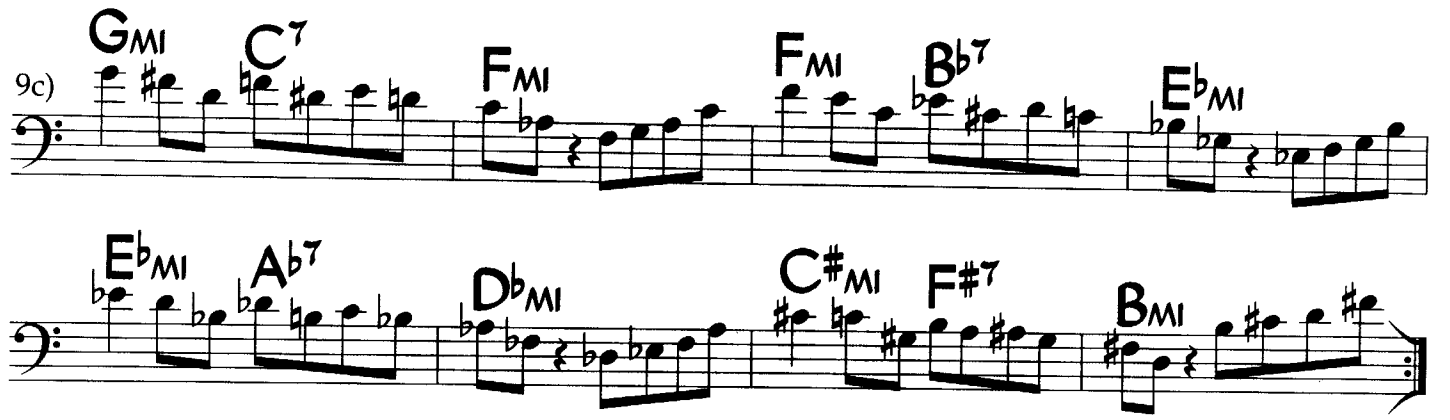




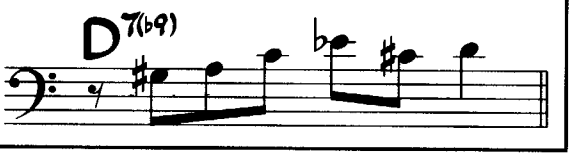
Improvise on this progression, referring back to the lick periodically.



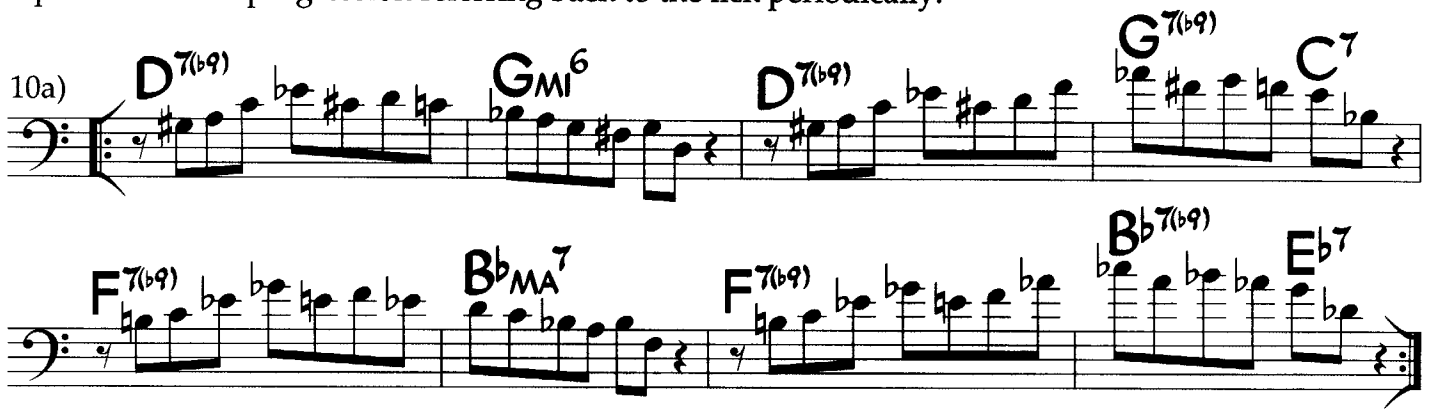
Improvise on this progression, referring back to the lick periodically.

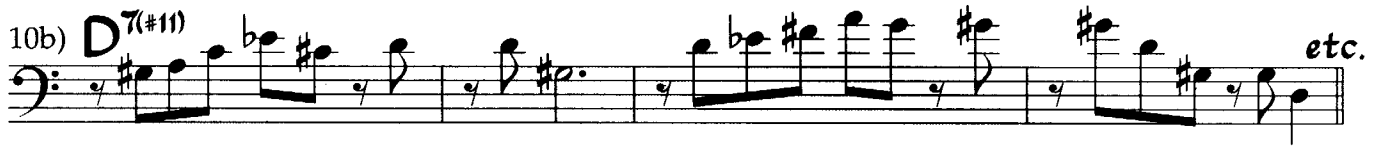


Lick #10

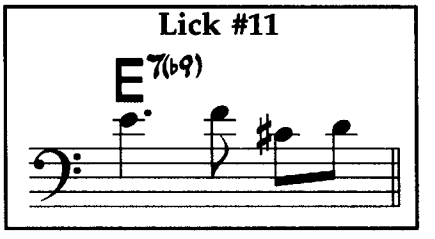


Improvise on this progression referring back to the lick periodically.

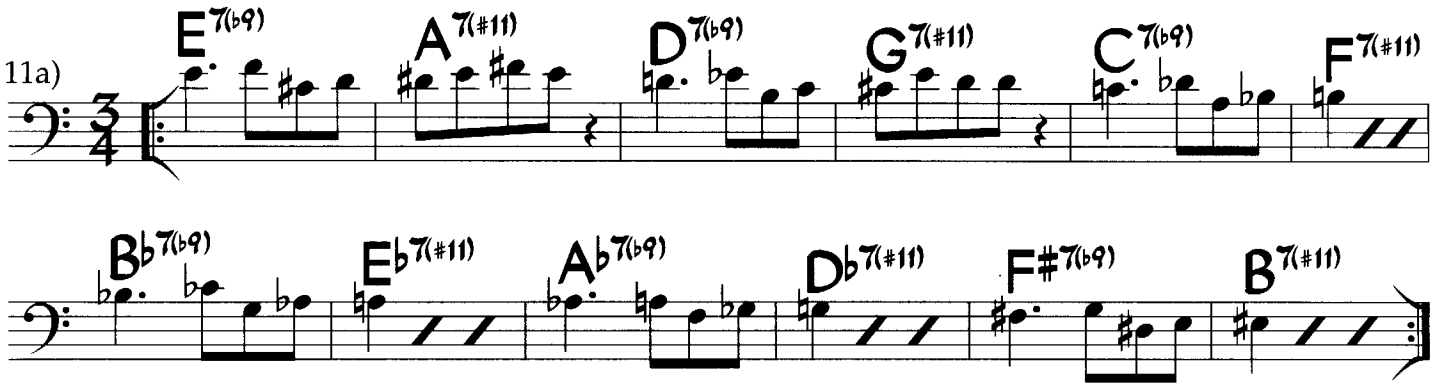




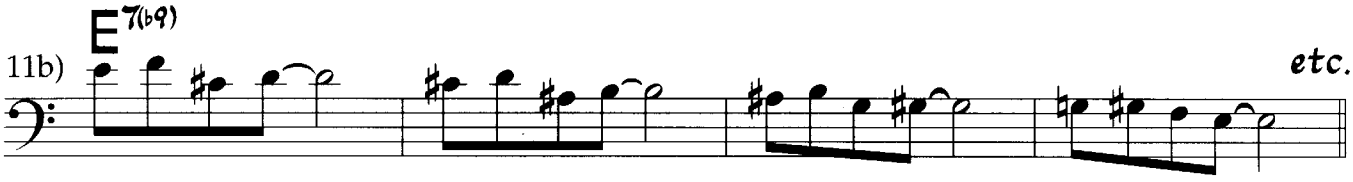
Lick #11

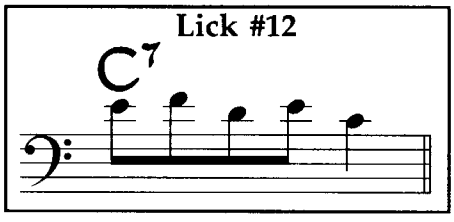


Improvise on this progression referring back to the lick periodically.

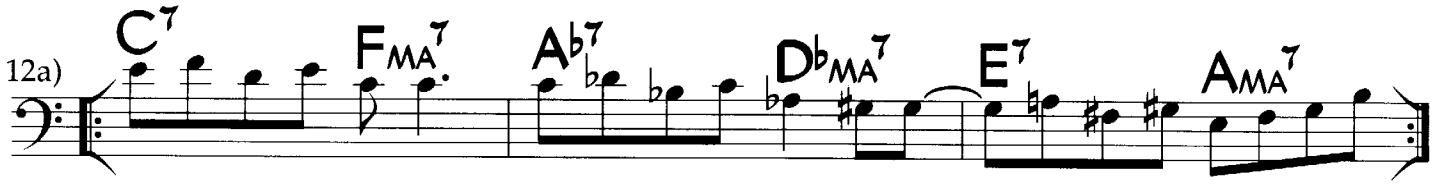


Play off the F diminished scale using this pattern as your main motif.

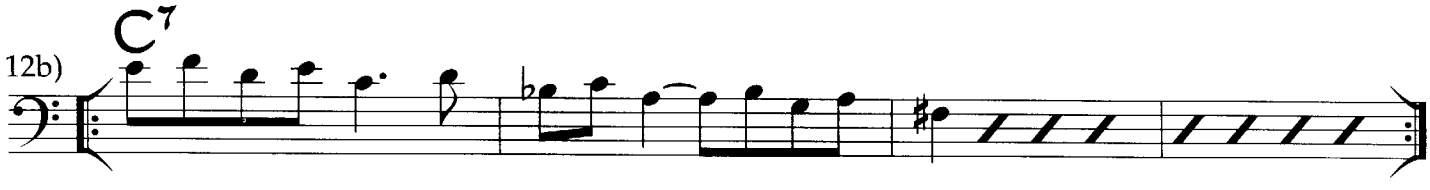


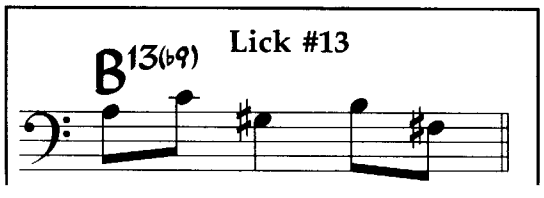


Improvise on the progression, referring back to the lick periodically

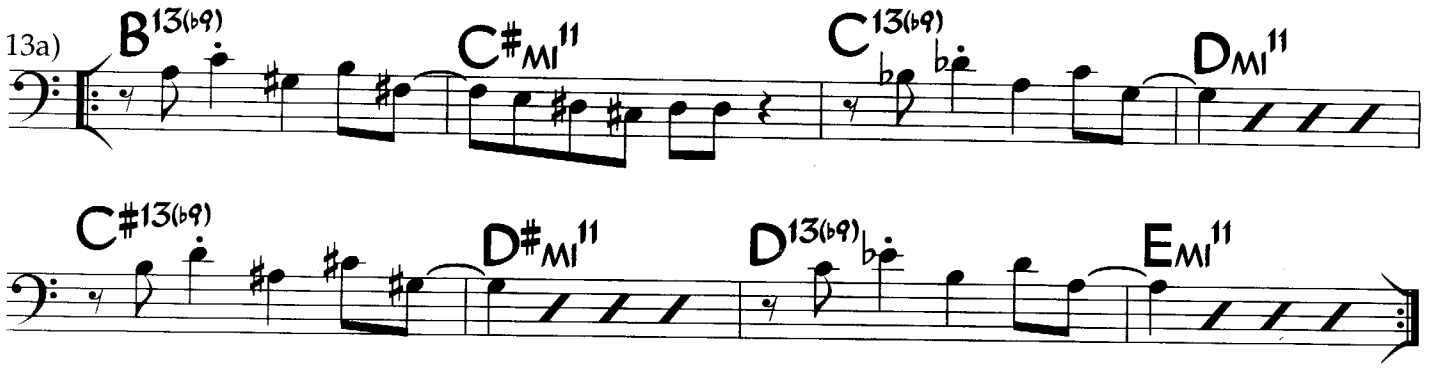


Start your phrases with the lick (starting on any note you want), and resolve them differently each time.

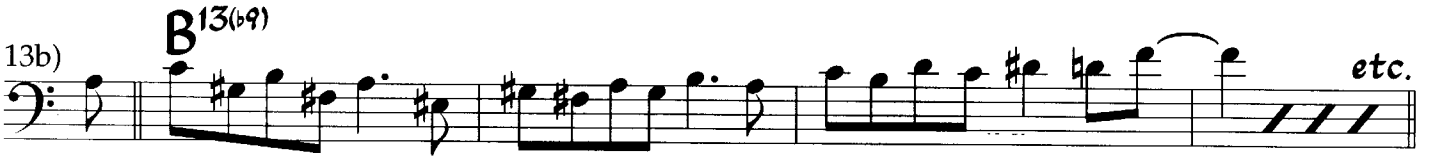




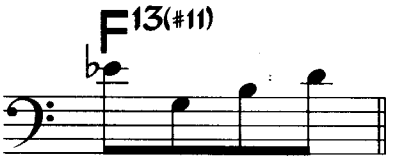
Improvise on this progression, referring back to the lick at will.



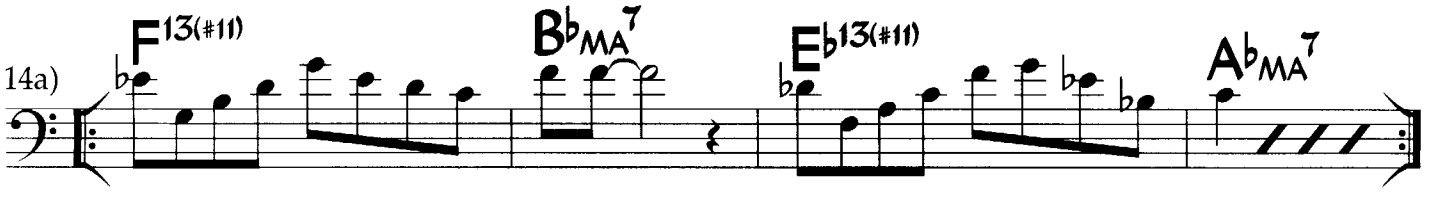
Play off the C diminished scale using this kind of interval pattern.



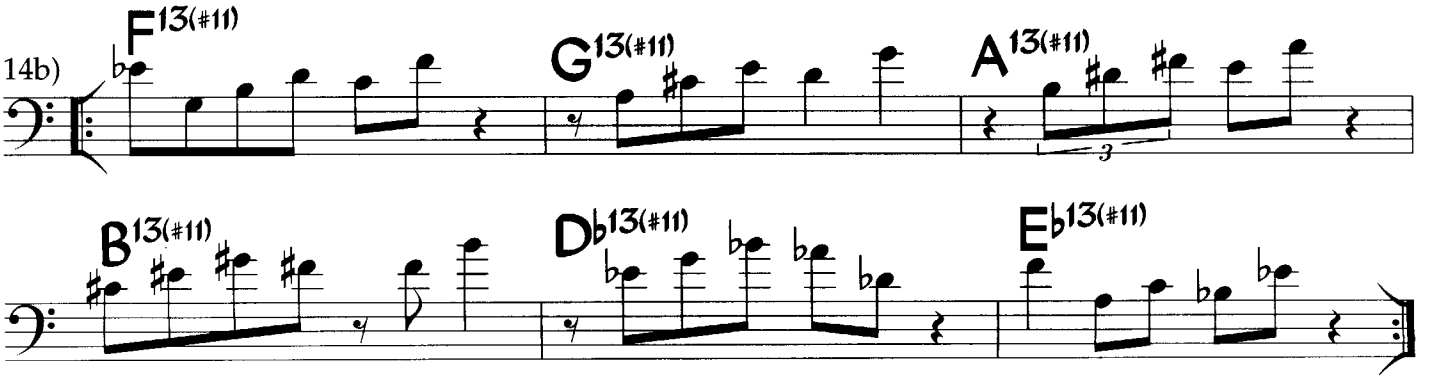
Lick #14

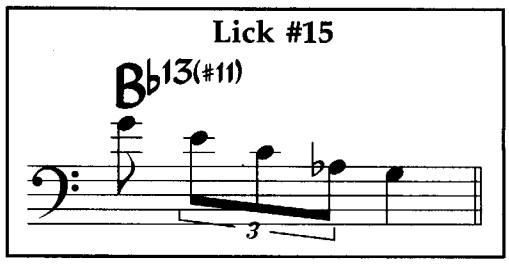


Improvise on this progression, referring back to the lick periodically.

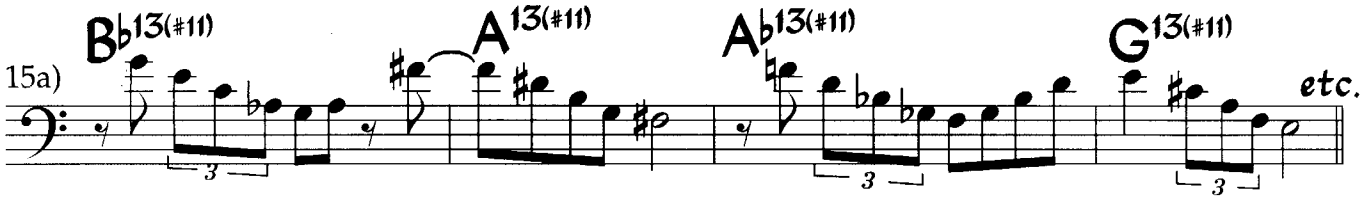


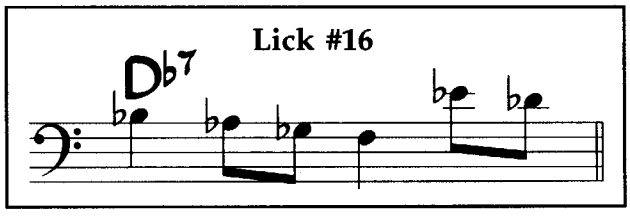
Improvise on this progression, referring back to the lick periodically.



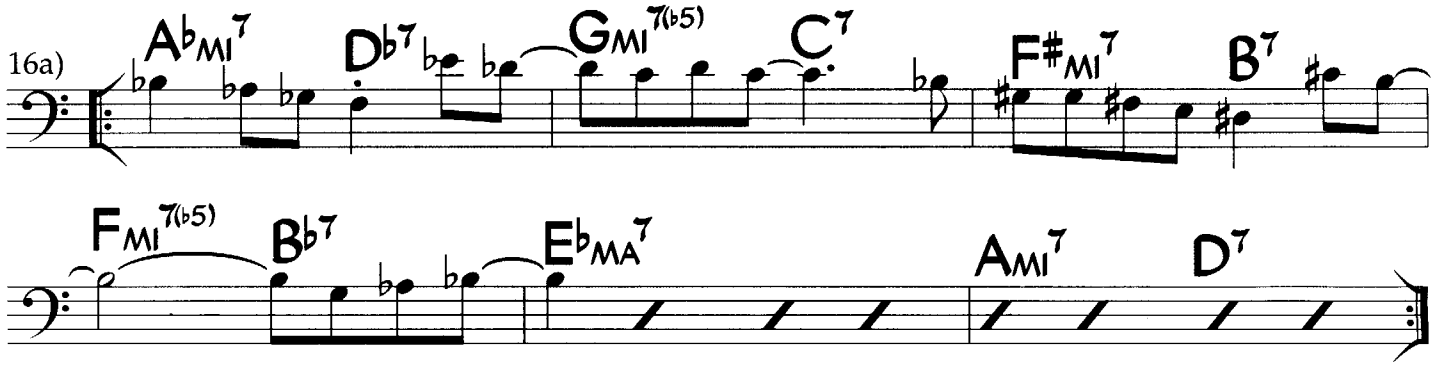


Continue variations of this idea down chromatically.

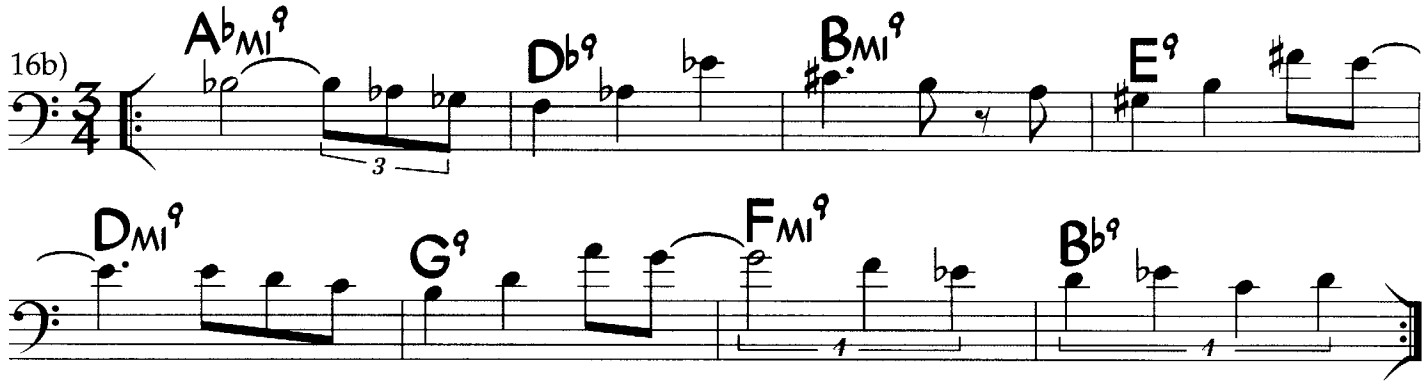


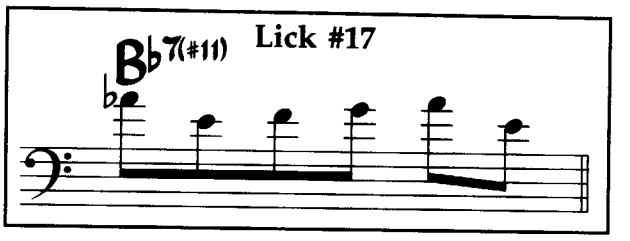


Improvise on this progression, referring back to the lick periodically.

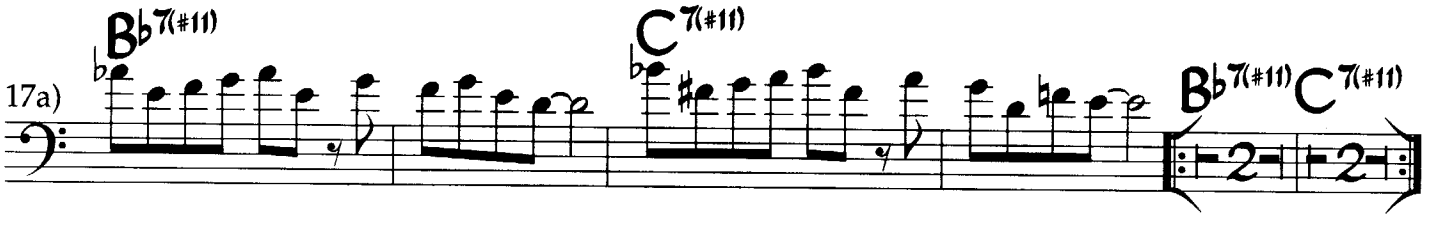


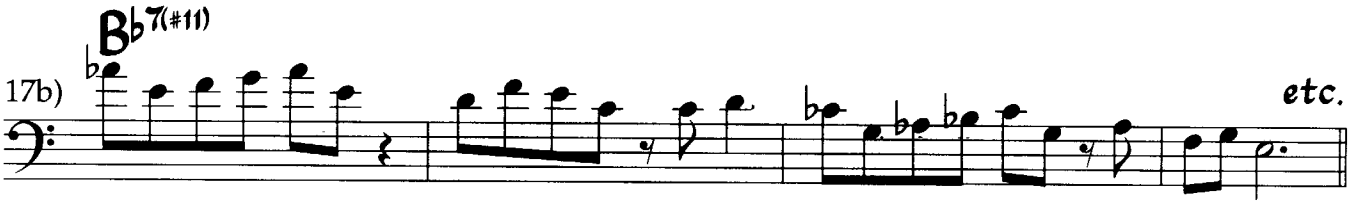
Improvise on this progression, referring back to the lick periodically.

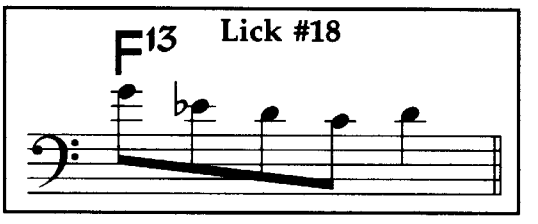




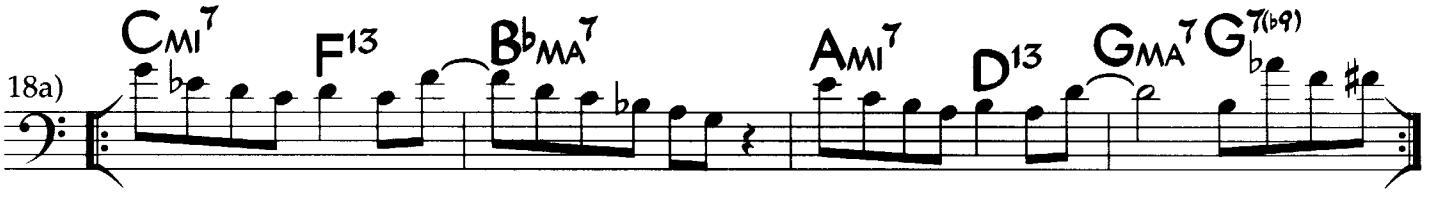
Improvise on this progression, referring back to the lick periodically.



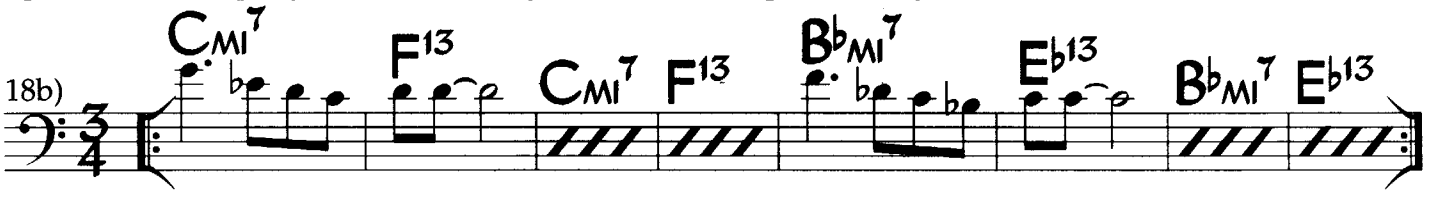


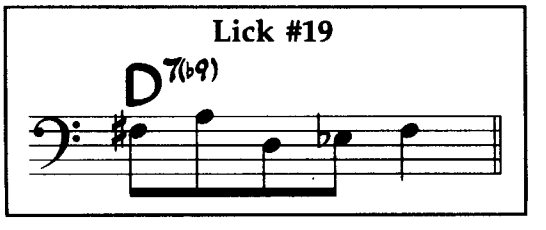


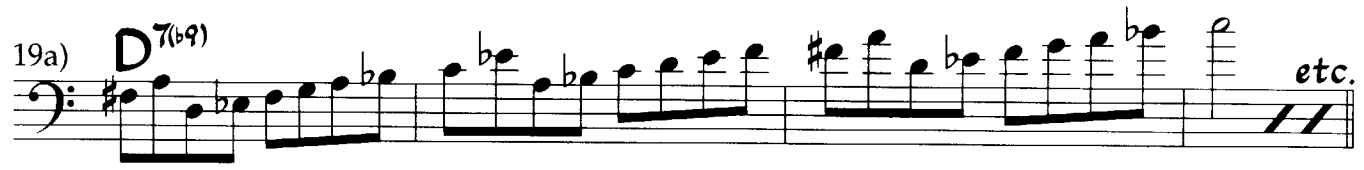
Improvise on this progression, referring back to the lick periodically.

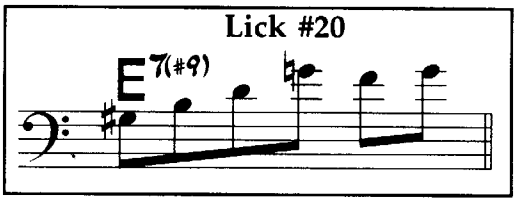


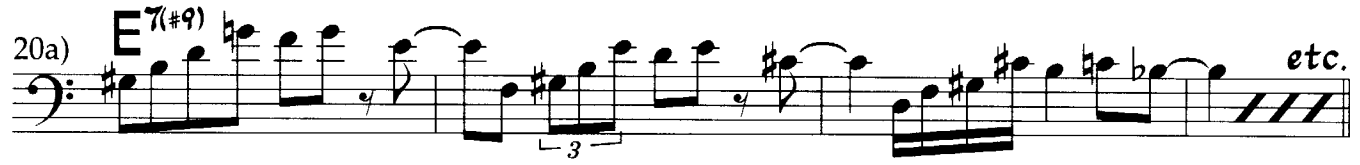
Improvise on this progression, referring back to the lick periodically.



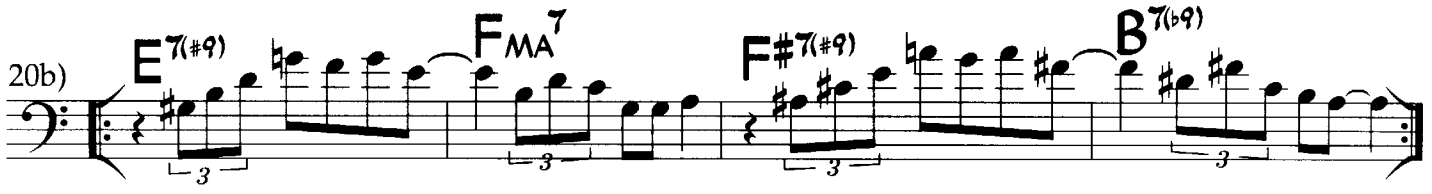


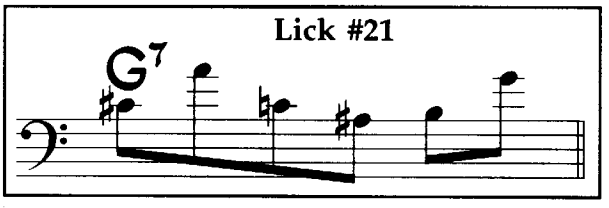




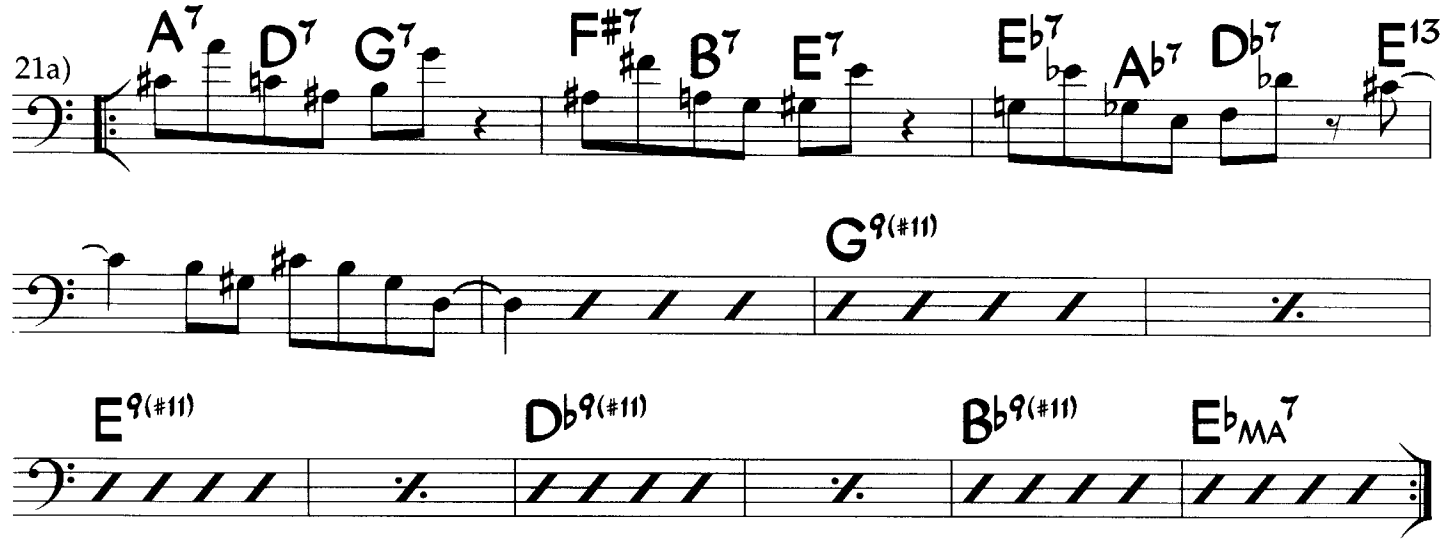


Improvise on this progression, referring back to the lick periodically.

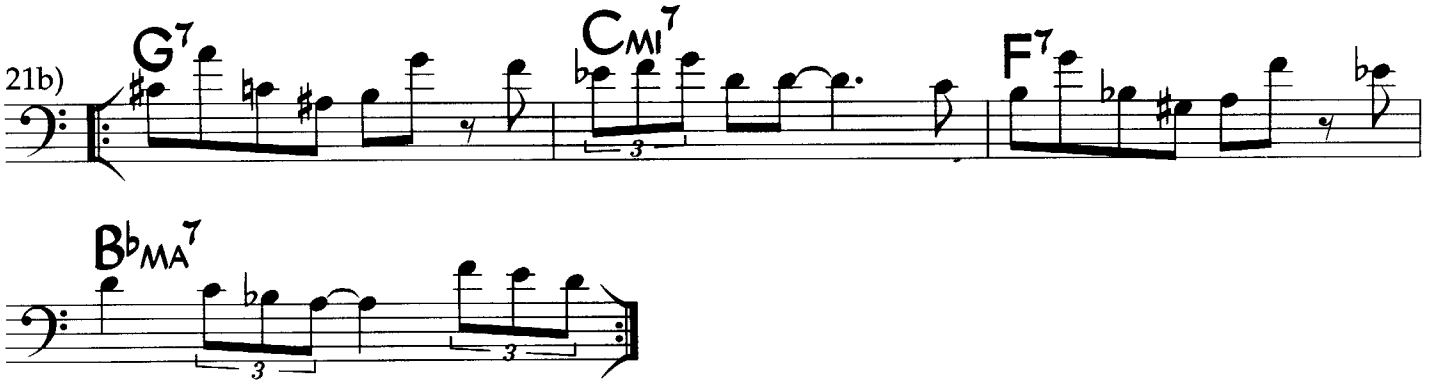


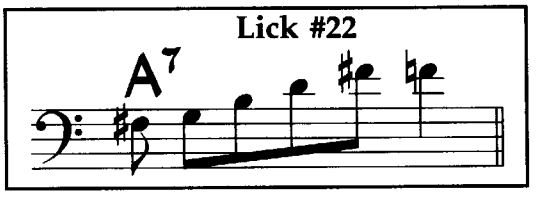


Improvise on this progression, referring back to the lick periodically.

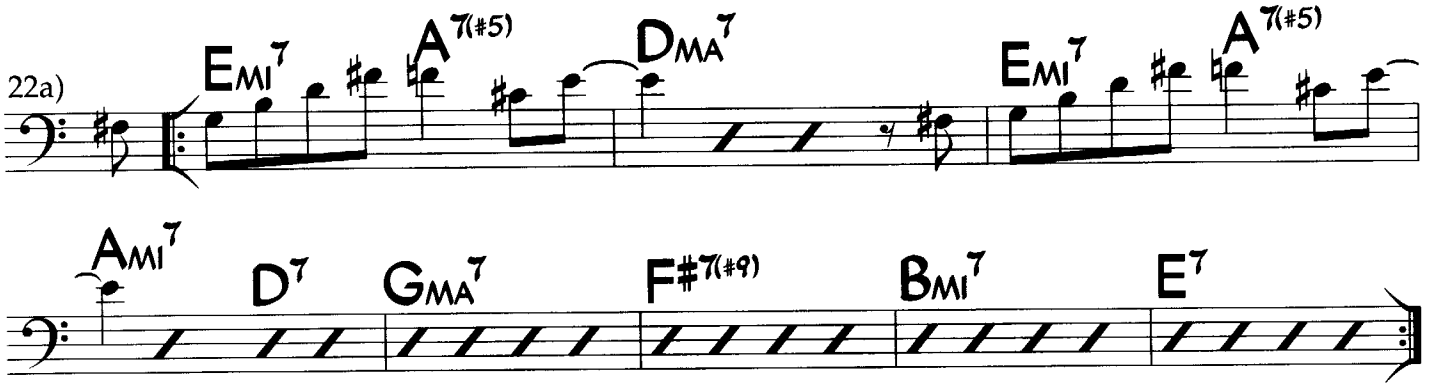


Improvise on this progression, referring back to the lick periodically.

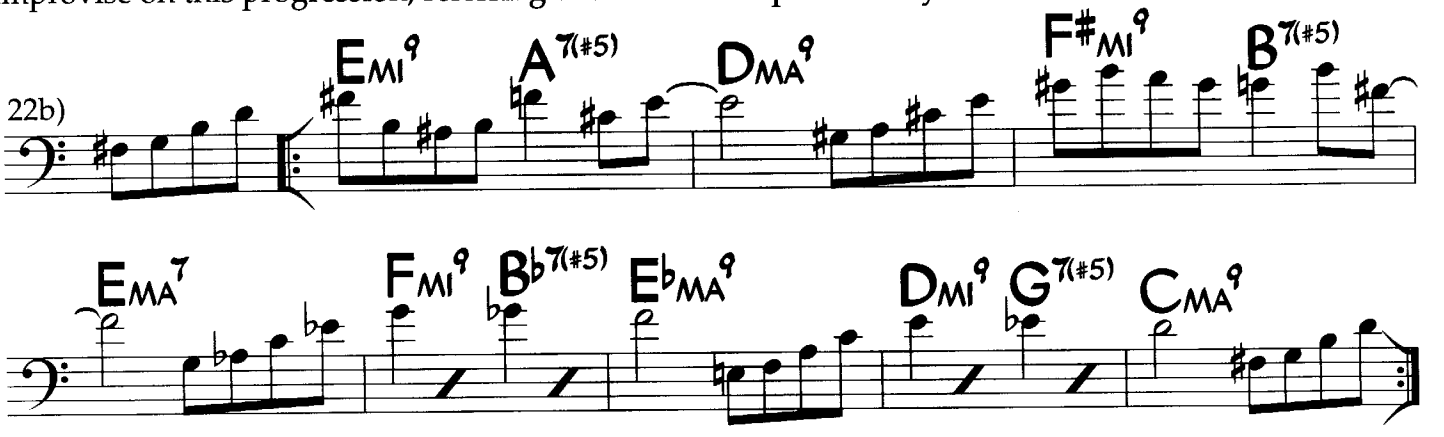


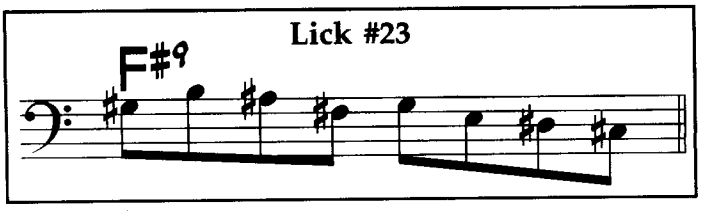


Improvise on this progression, referring back to the lick periodically.

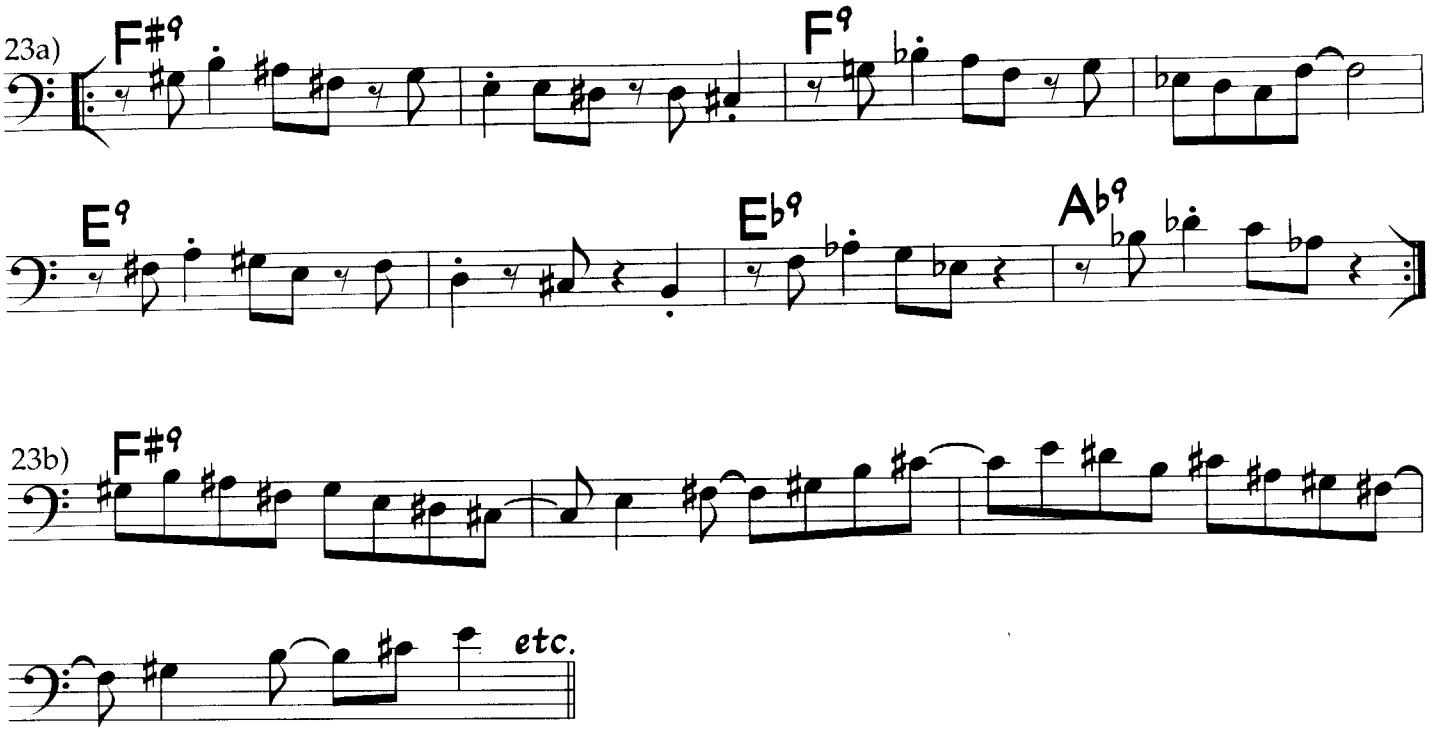


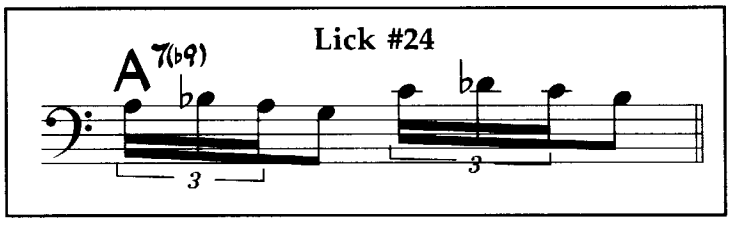
Improvise on this progression, referring back to the lick periodically.

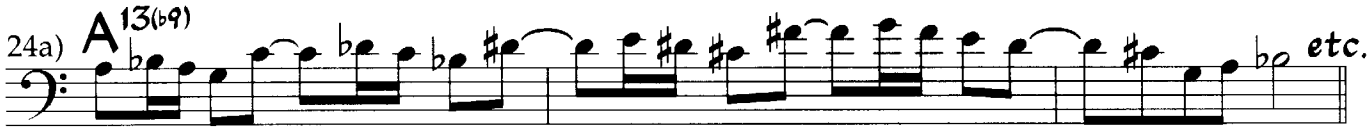




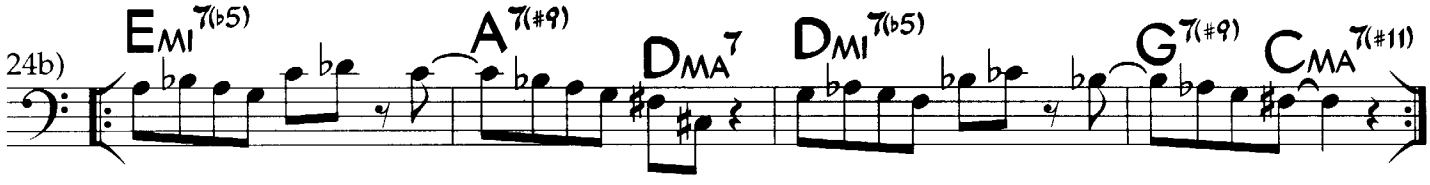
Improvise on this progression, referring back to the lick periodically.

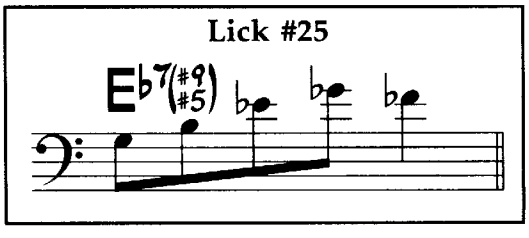




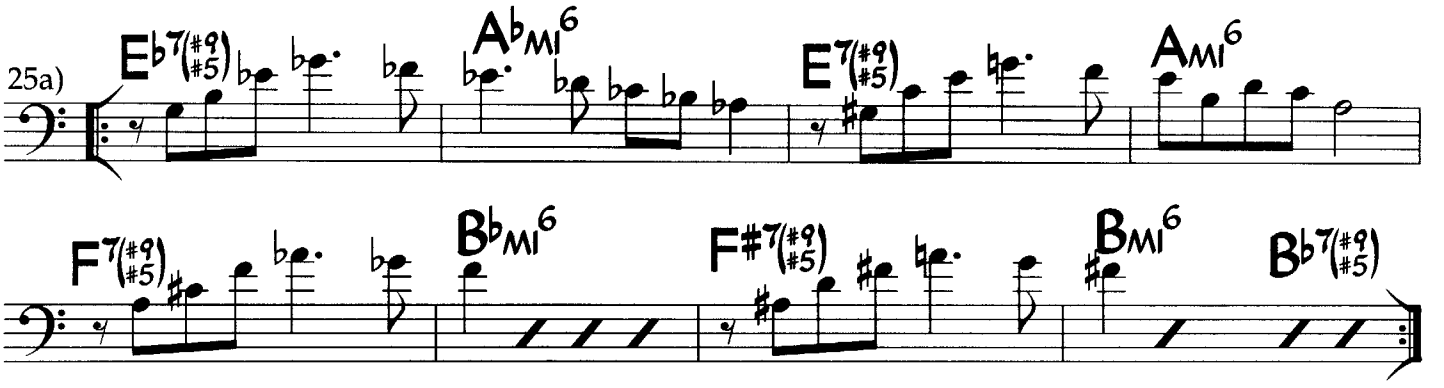


Improvise on this progression, referring back to the lick periodically.

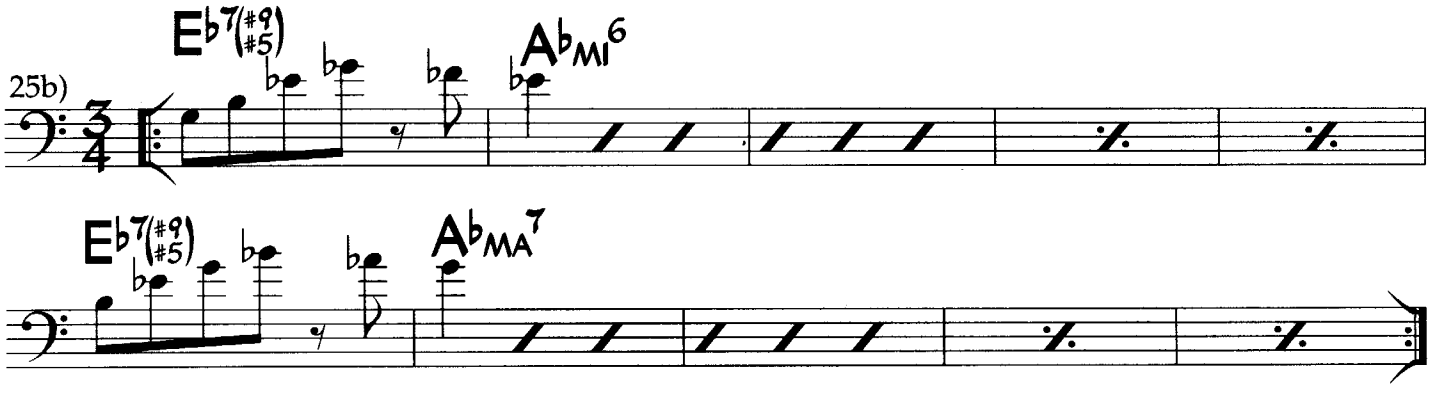


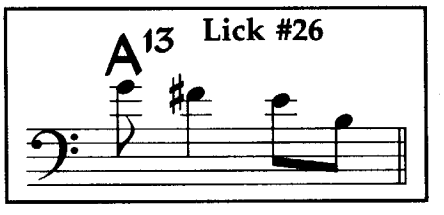


Improvise on this progression, referring back to the lick periodically.

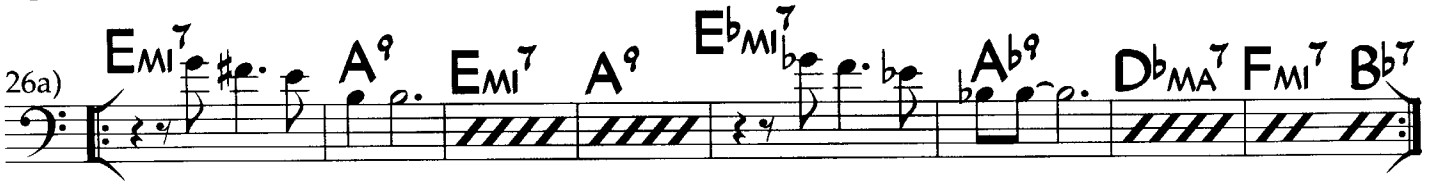


Play as is each time.

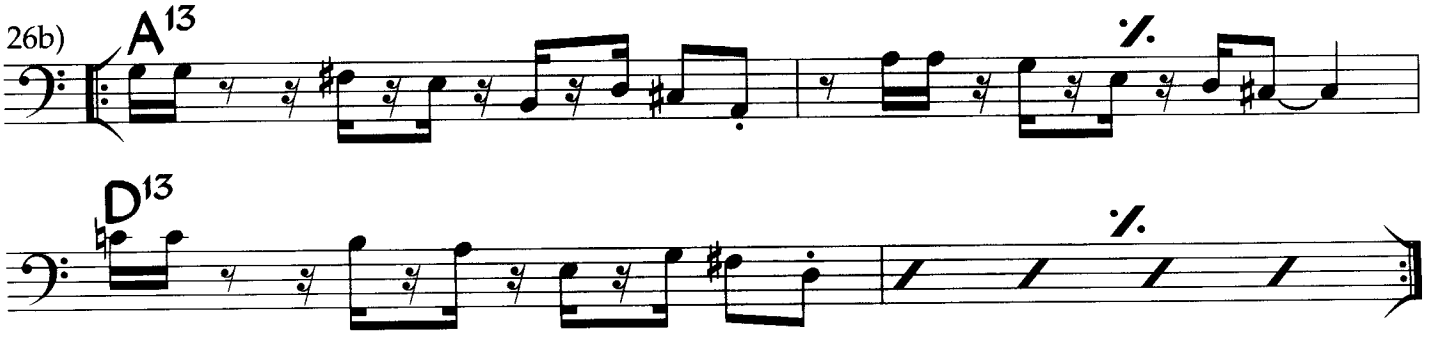


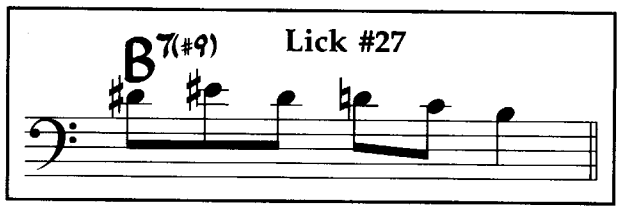


Improvise on this progression, referring back to the lick periodically.

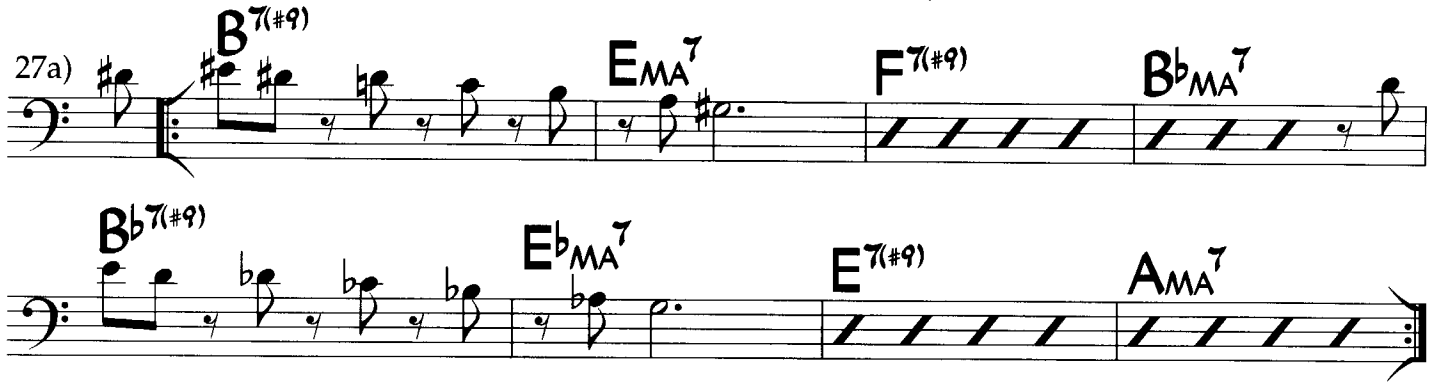


Improvise on this progression, referring back to the lick periodically.

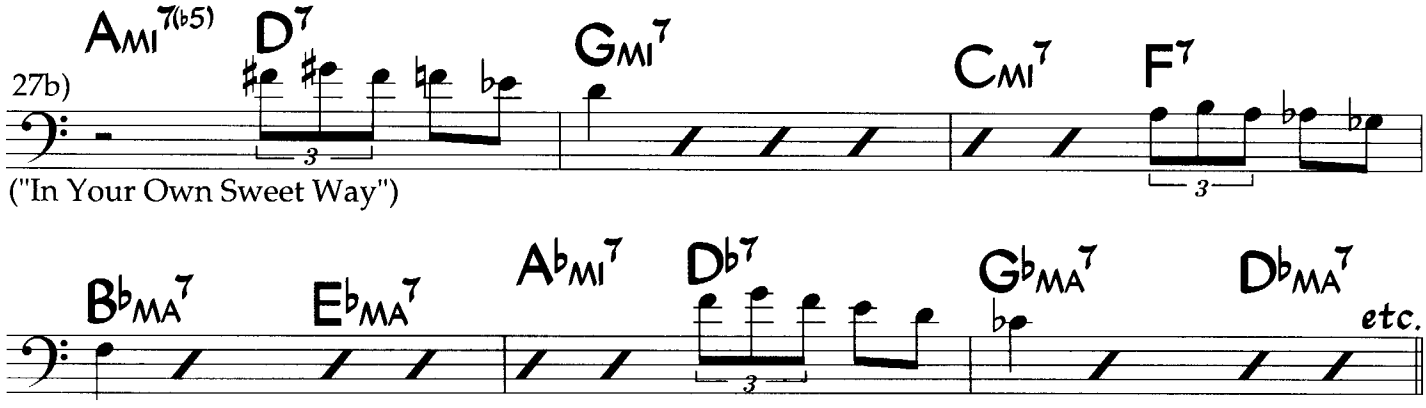


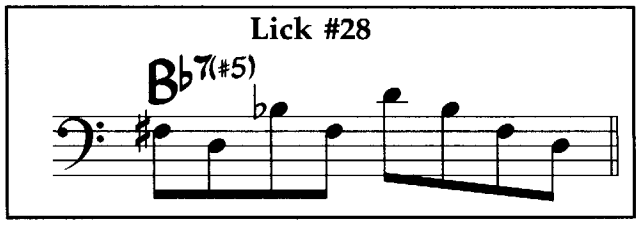


Improvise on this progression, referring back to the lick periodically.

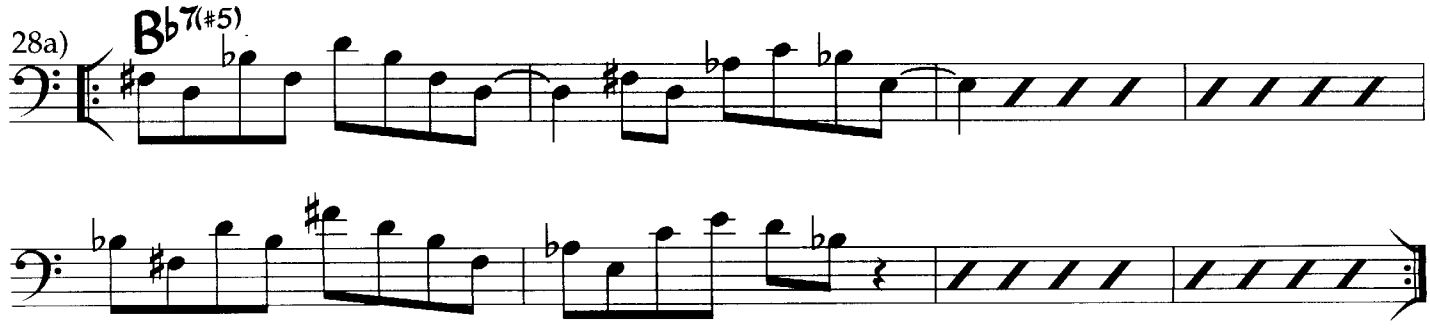


Play this lick through the changes to a tune, e.g. "In Your Own Sweet Way" (see "The New Real Book - Vol.2").

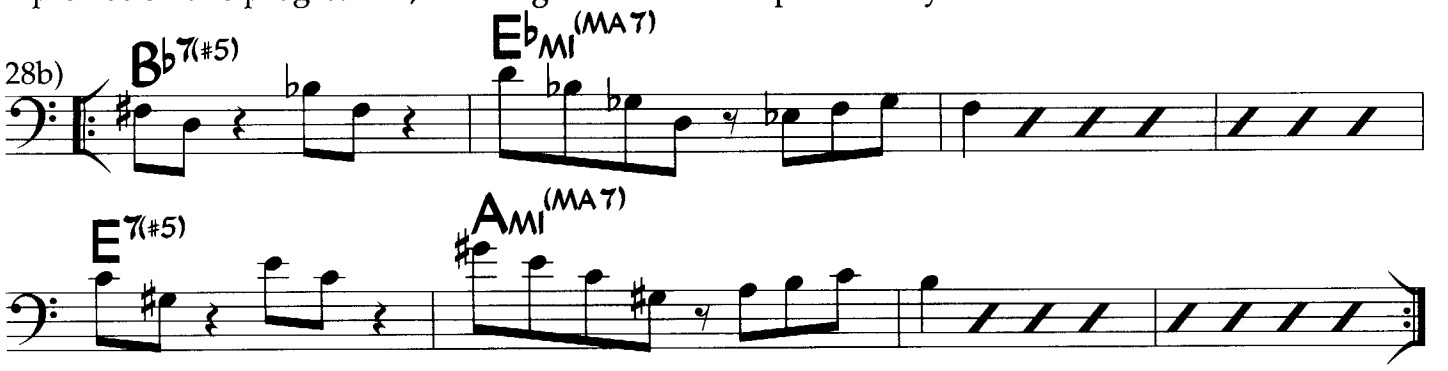


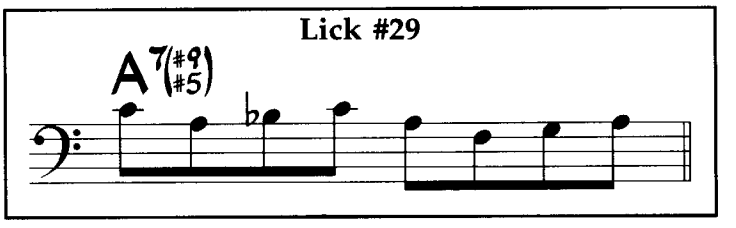


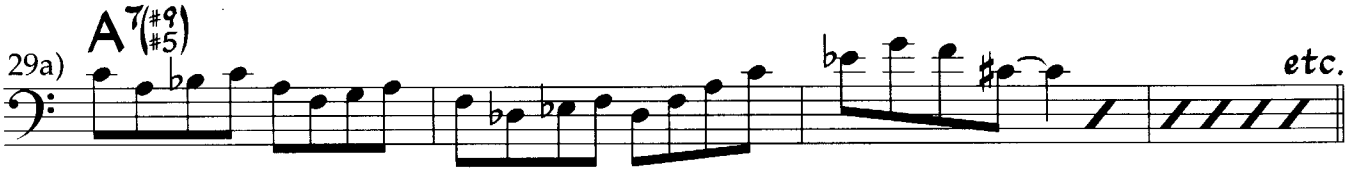
Play off the Bb whole tone scale.



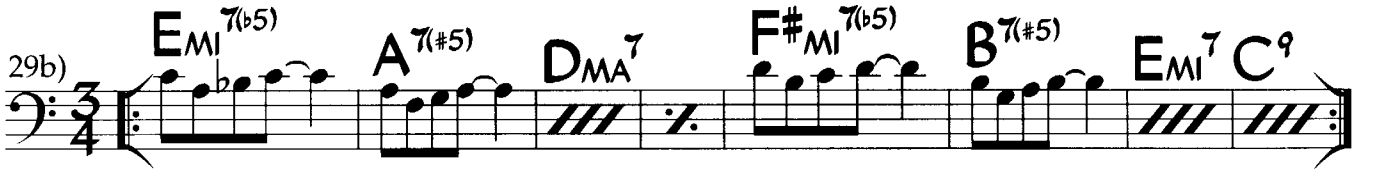
Improvise on this progression, referring back to the lick periodically.

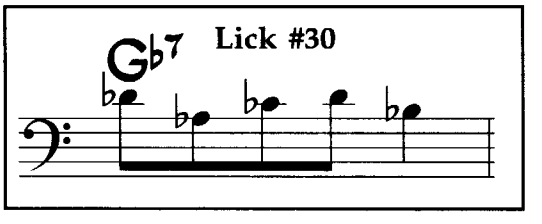


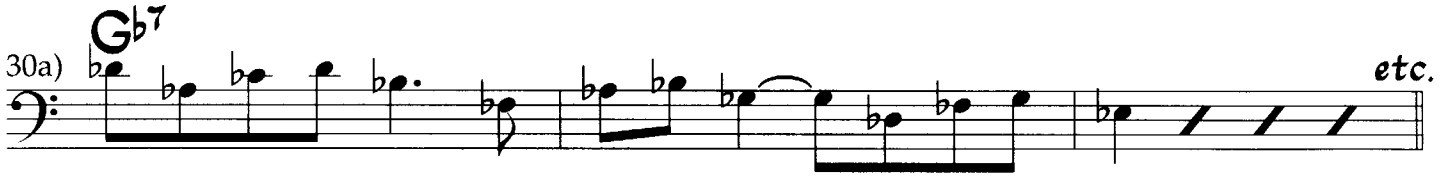




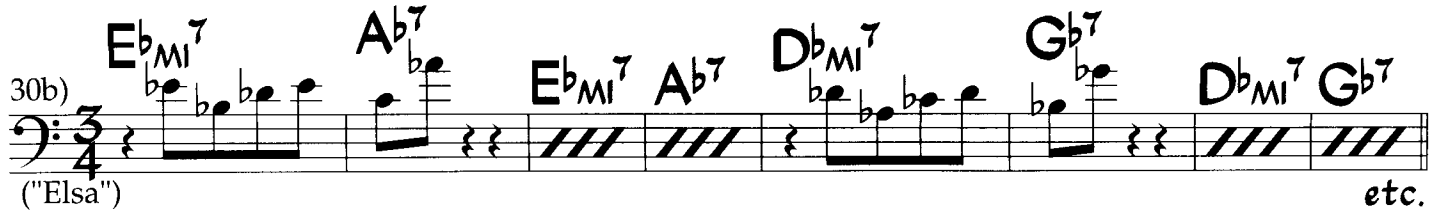
Improvise on this progression, referring back to the lick periodically.

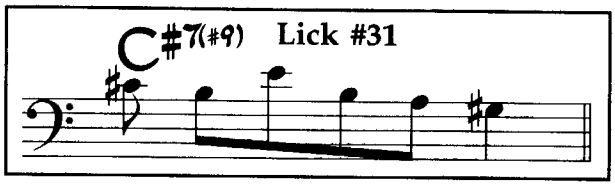




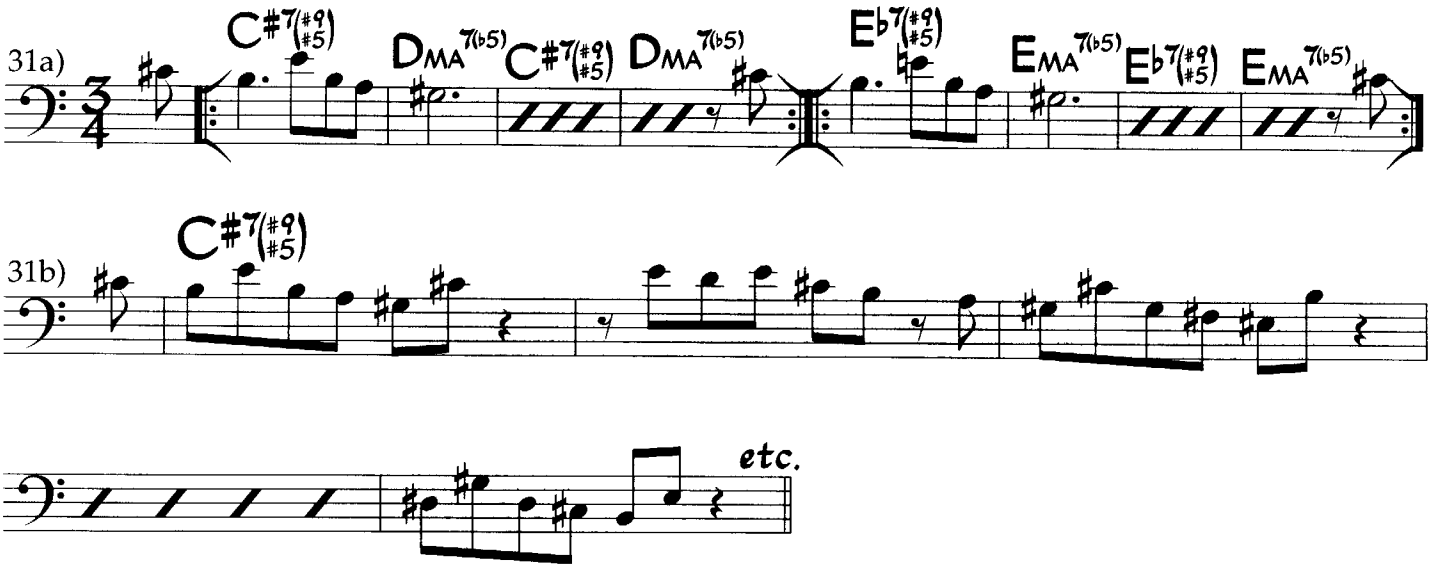


Play this lick through the changes of a tune, e.g. "Elsa" (see "The World's Greatest Fake Book")

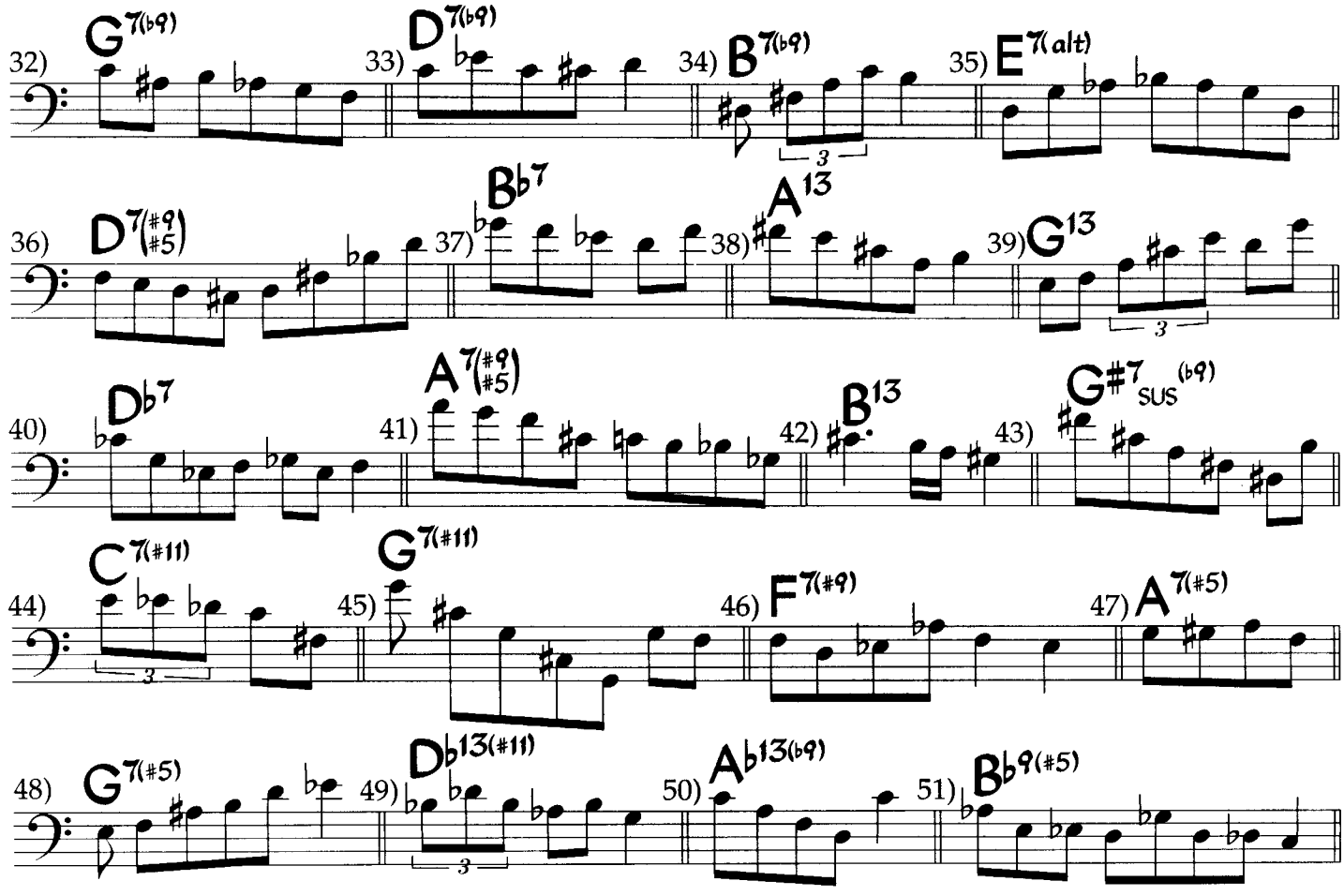


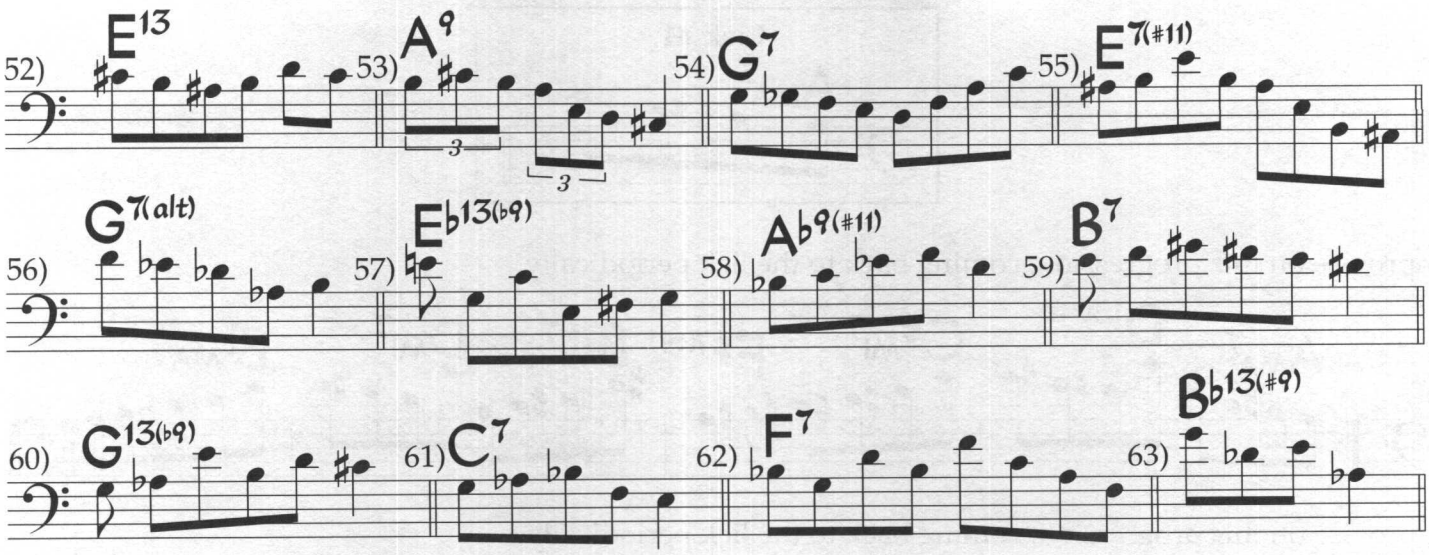


Play as written each time.



Additional Licks





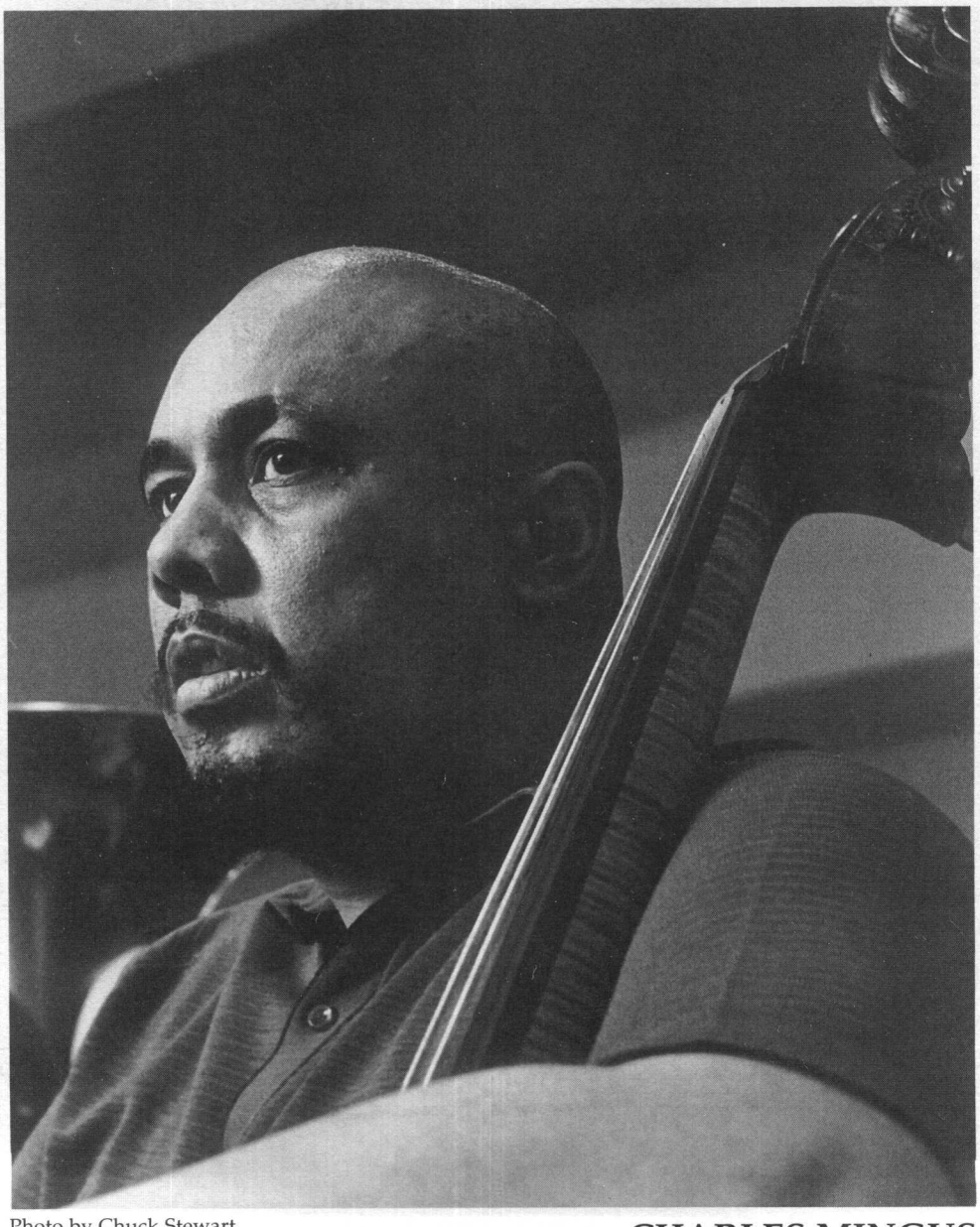
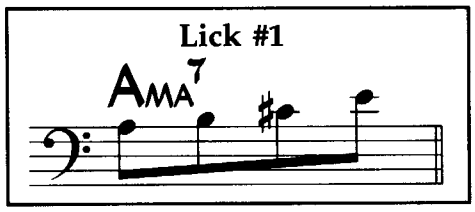


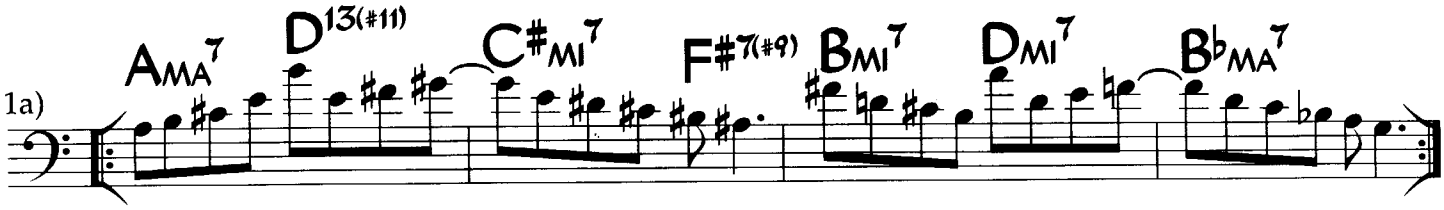
Photo by Chuck Stewart

CHARLES MINGUS

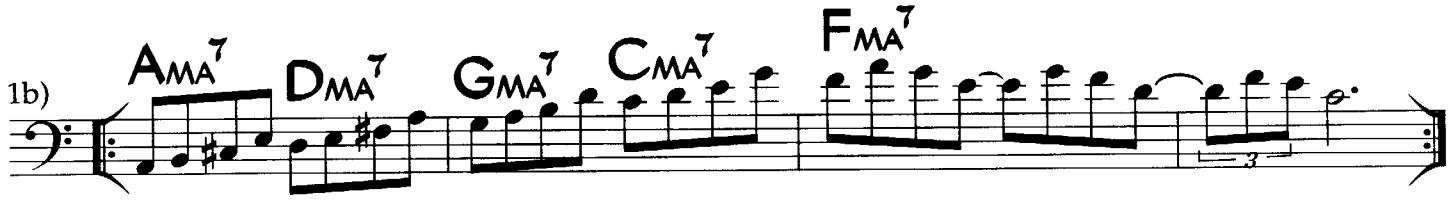
MAJOR CHORD LICKS

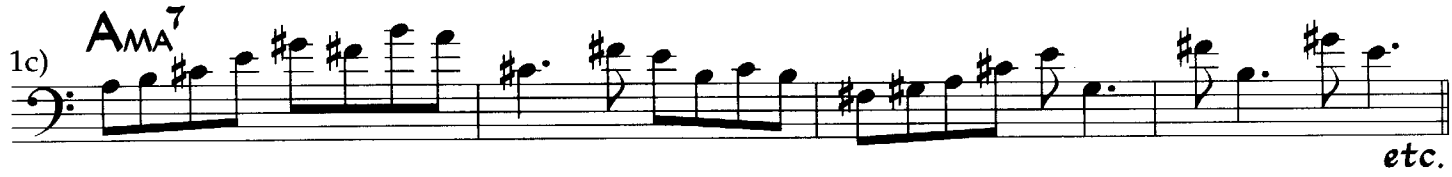


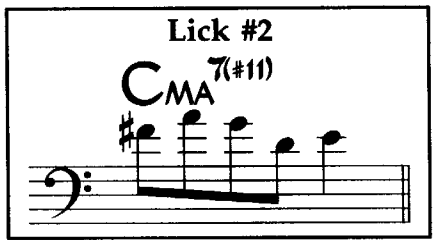
Improvise on this progression, coming back to the lick periodically.



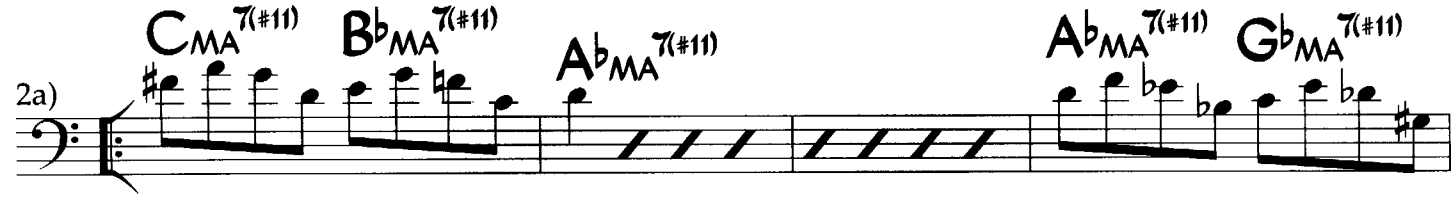
Improvise on this progression, coming back to the lick periodically.

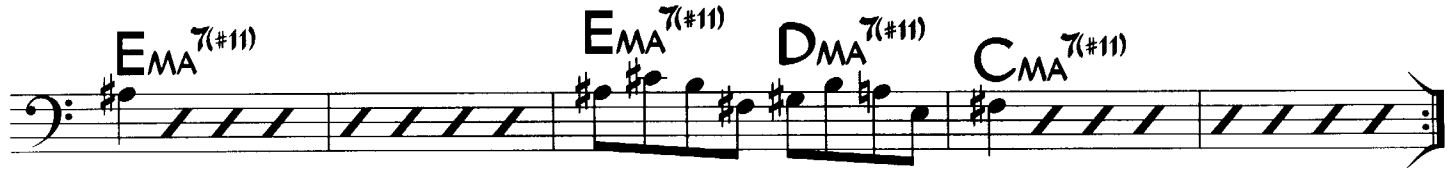


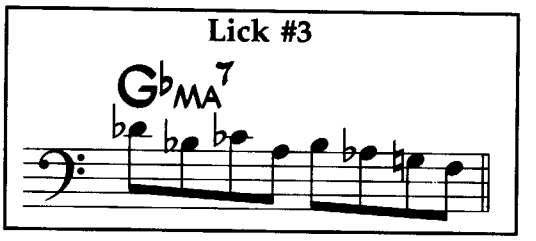




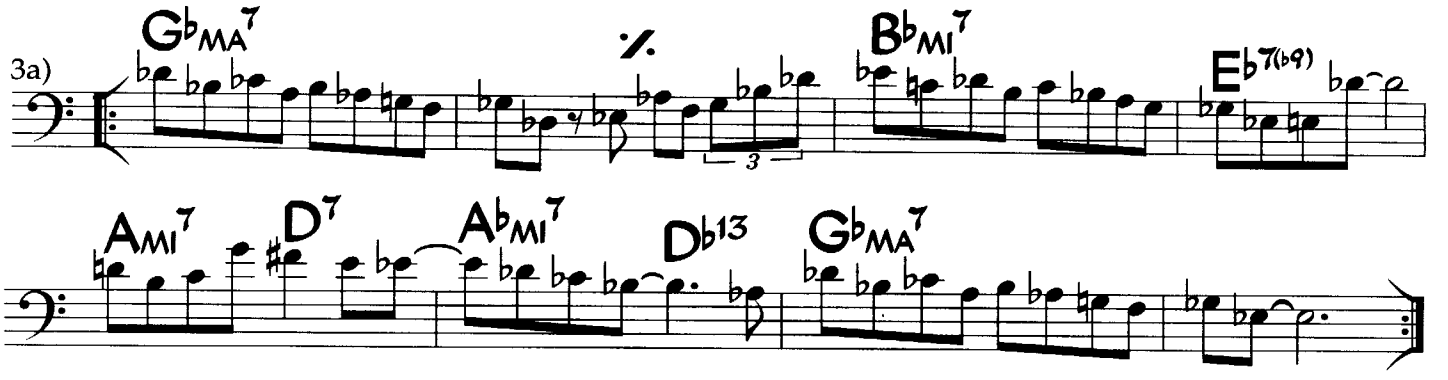
Improvise on this progression, coming back to the lick periodically.

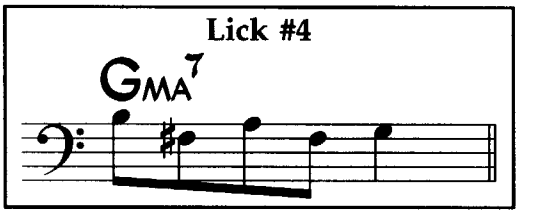




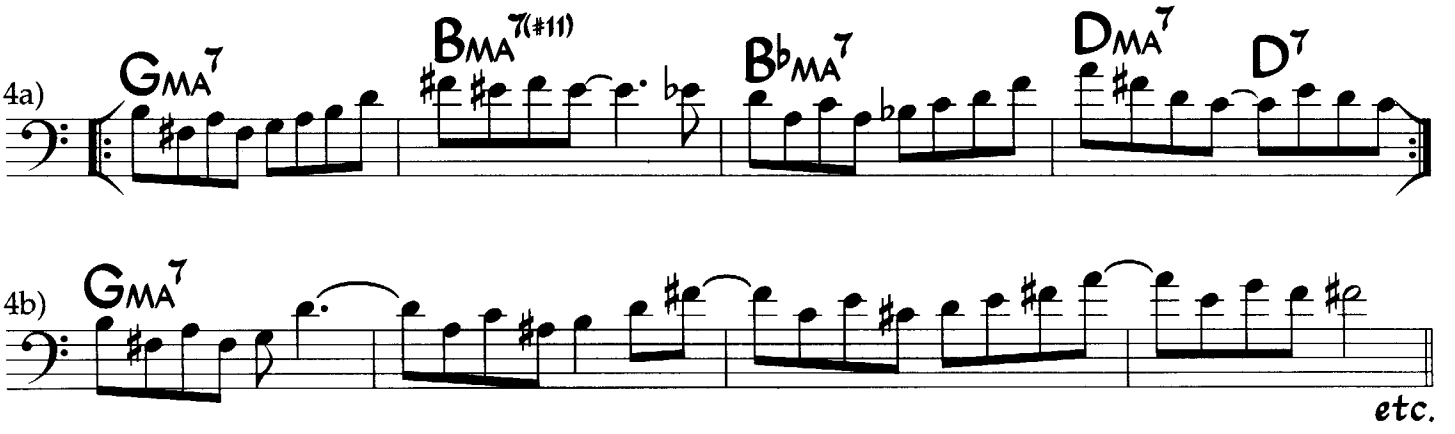


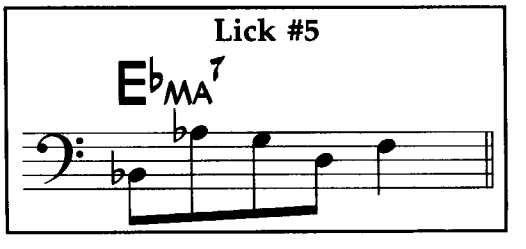
Improvise on this progression, coming back to the lick periodically.

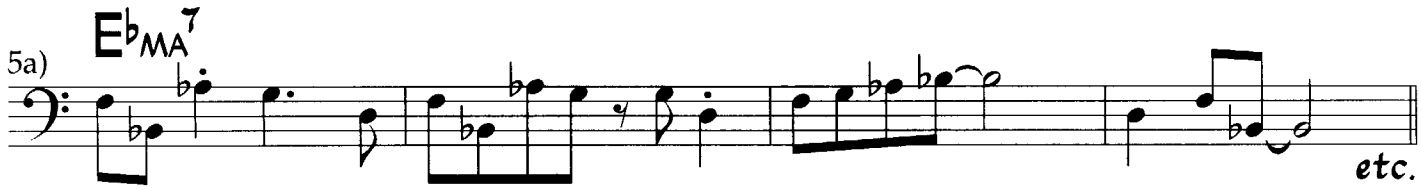




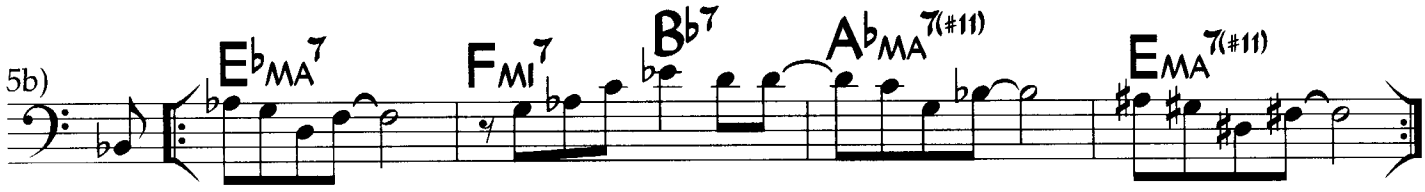
Improvise on this progression, coming back to the lick periodically.

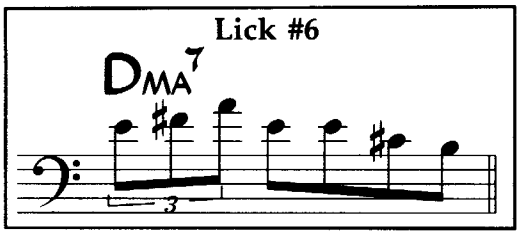




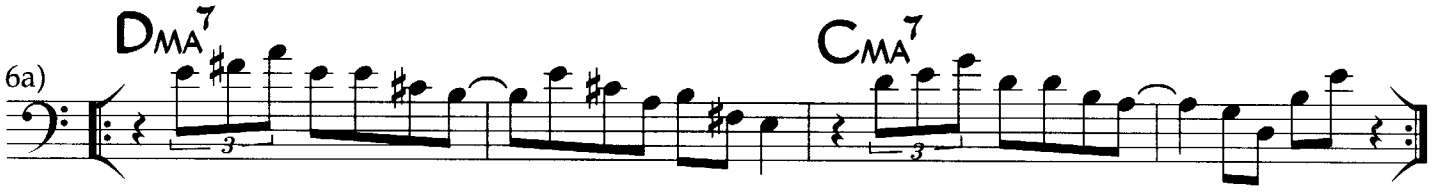


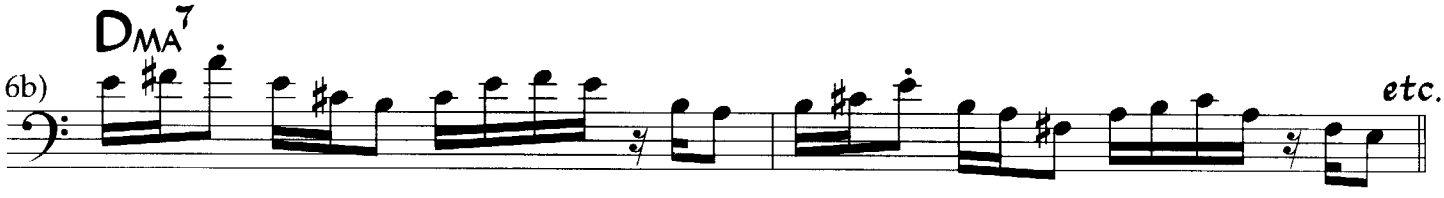
Improvise on this progression, coming back to the lick periodically.

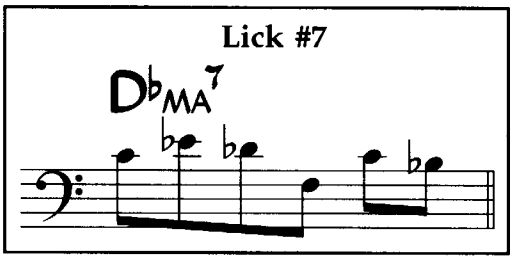




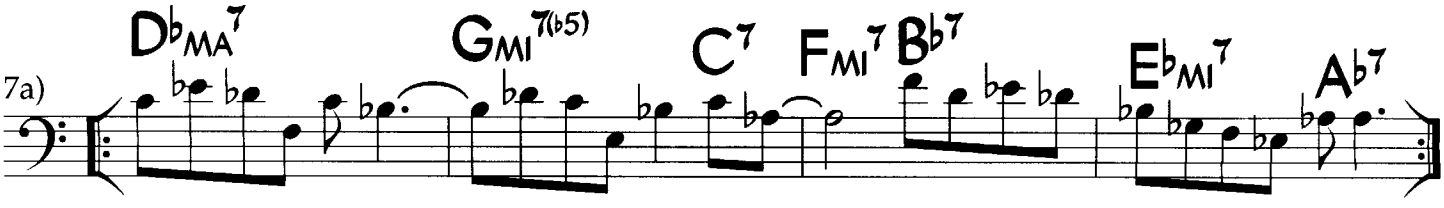
Improvise on this progression, coming back to the lick periodically.



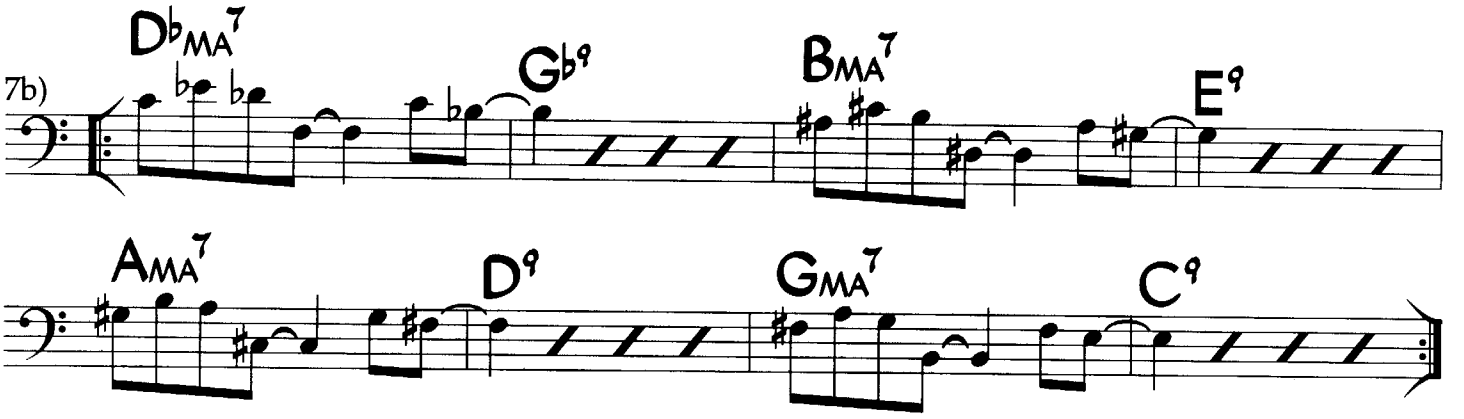


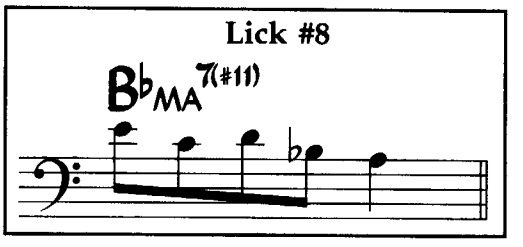


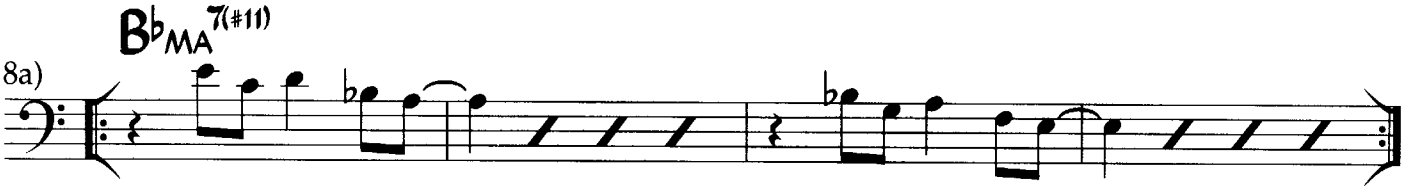
Improvise on this progression, coming back to the lick periodically.



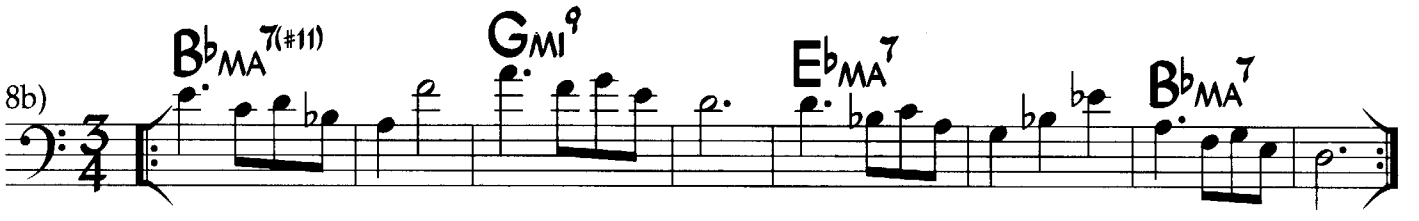
Improvise on this progression, coming back to the lick periodically.

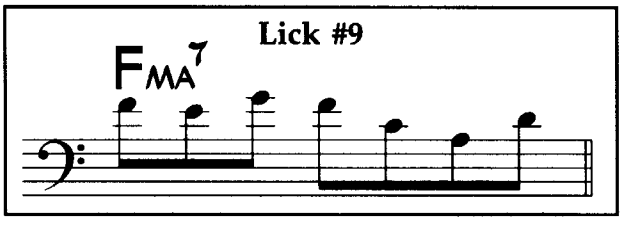


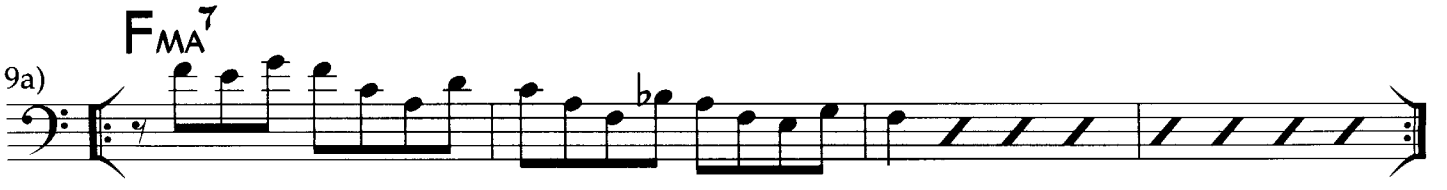




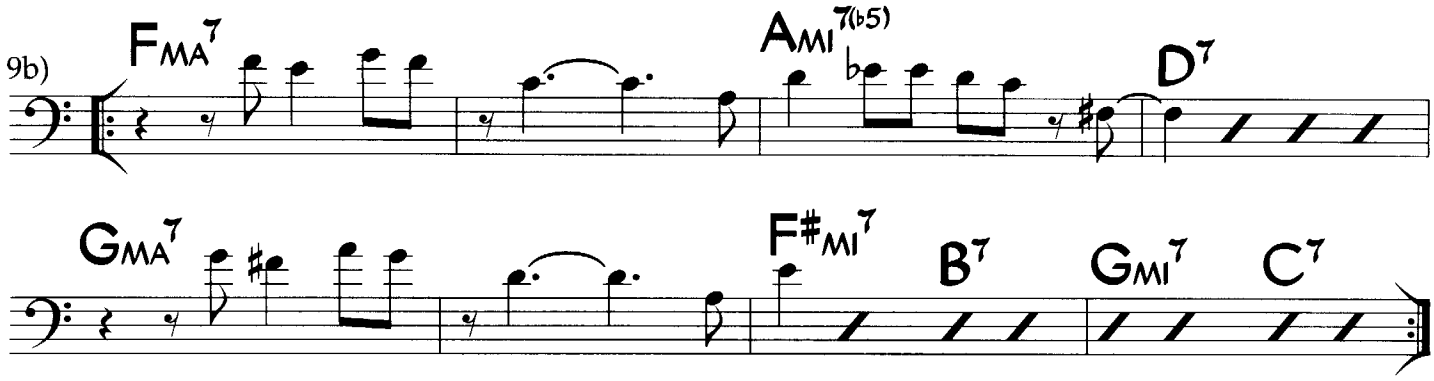
Improvise on this progression, coming back to the lick periodically.

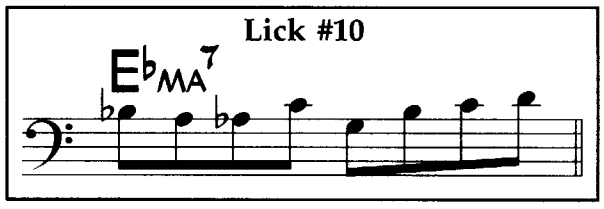




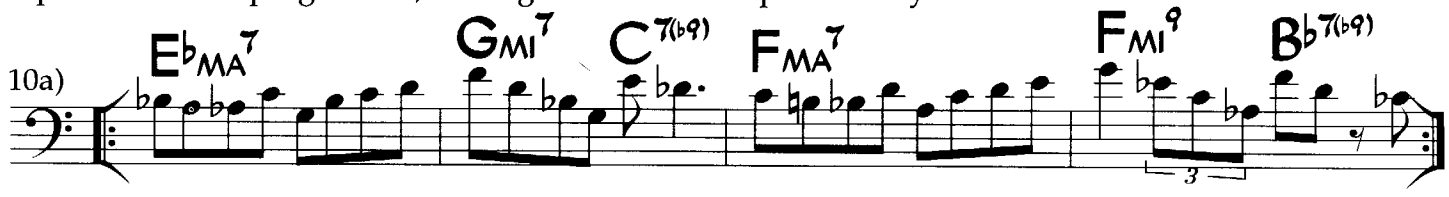


Improvise on this progression, coming back to the lick periodically.

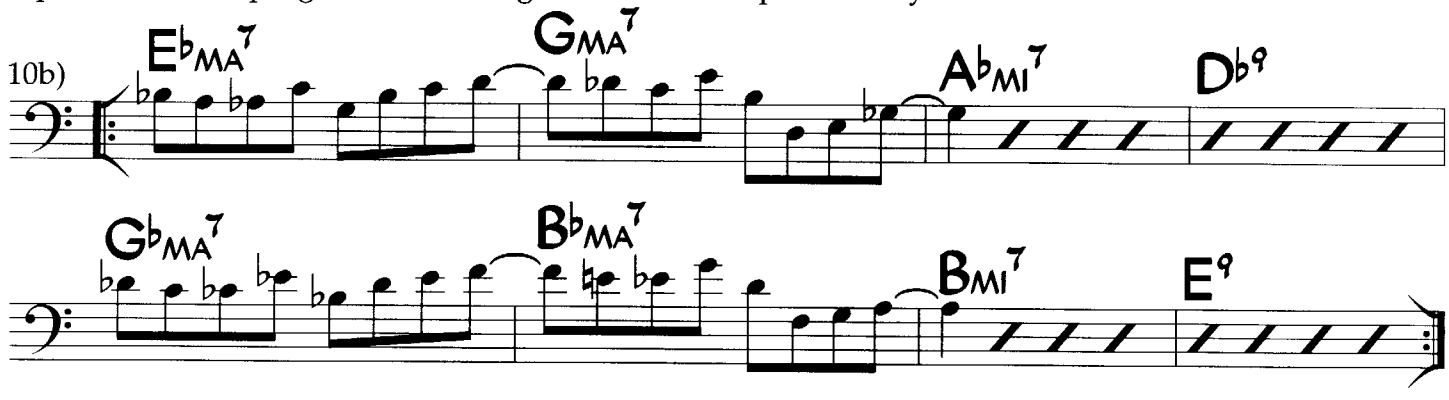


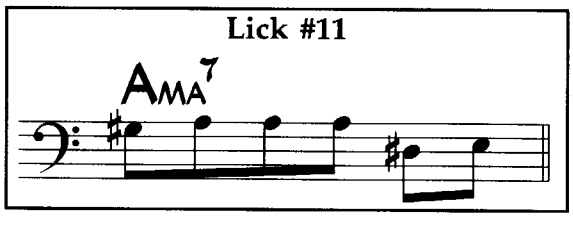


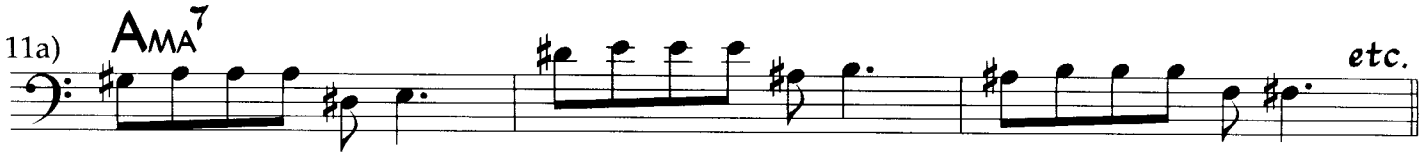
Improvise on this progression, coming back to the lick periodically.



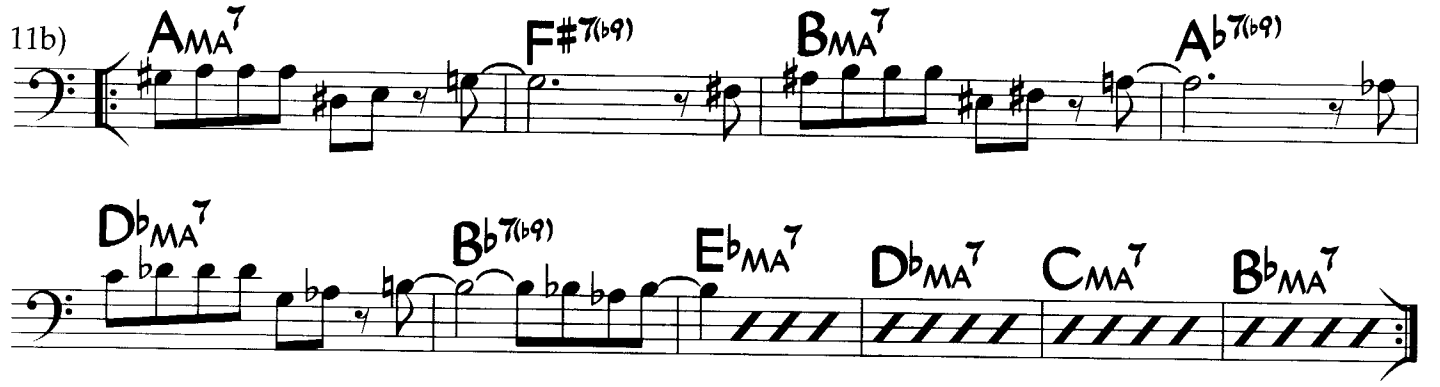
Improvise on this progression, coming back to the lick periodically.

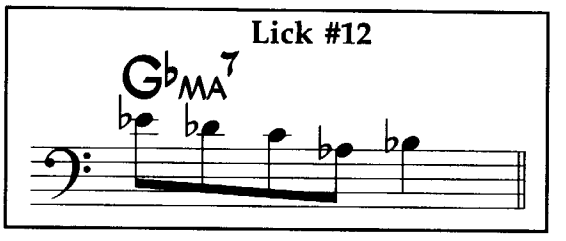




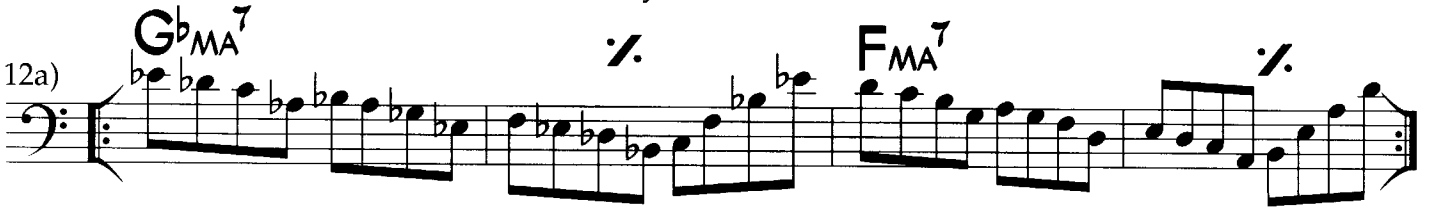


Try playing variations of this lick on a random series of major chords

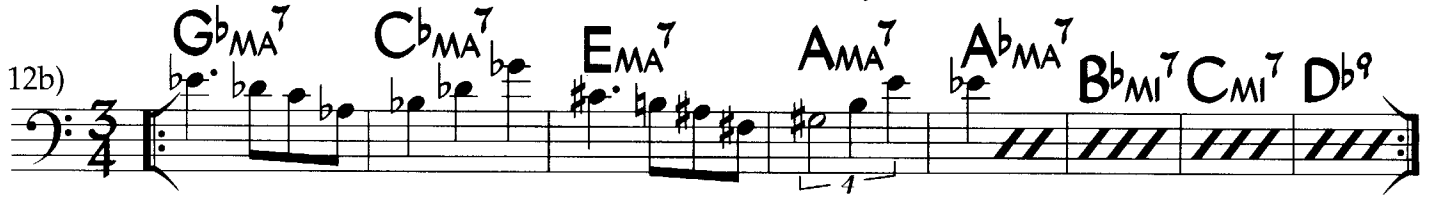


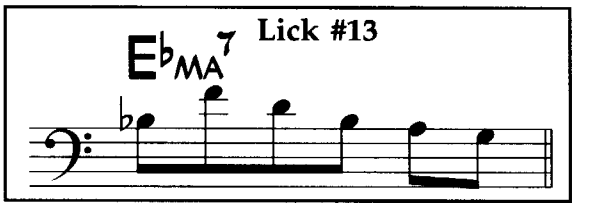


Play as a vamp or continue down chromatically.

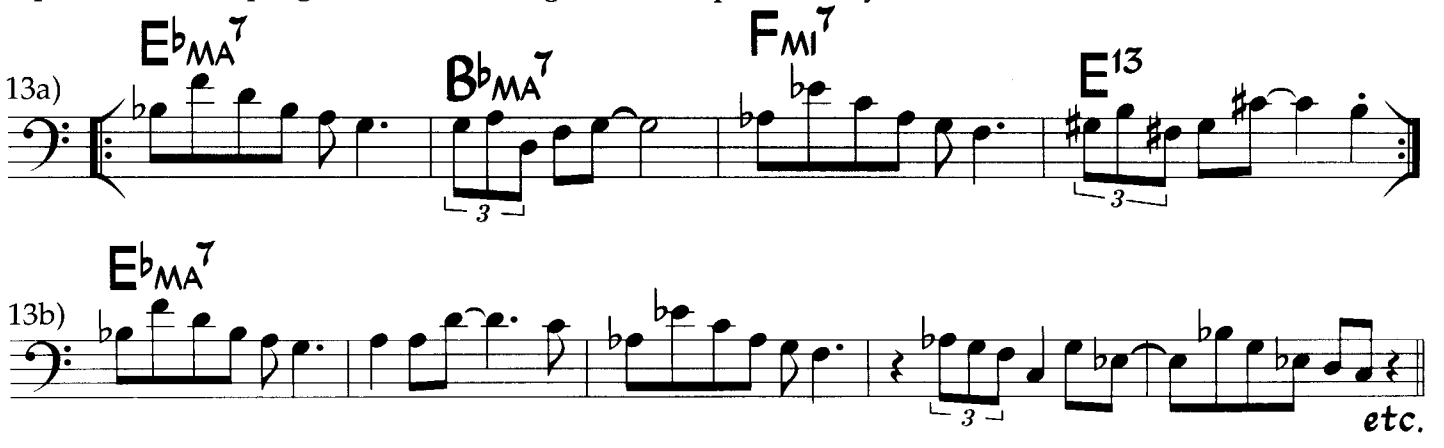


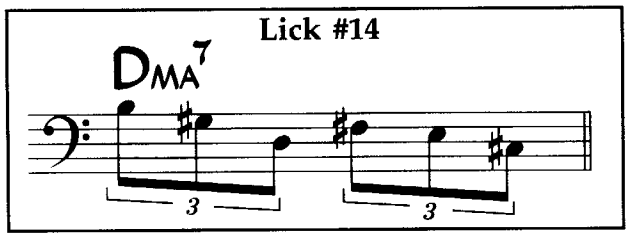
Improvise on this progression, returning to the lick periodically.

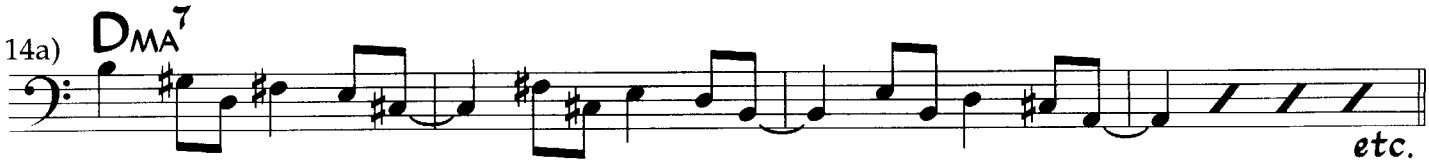




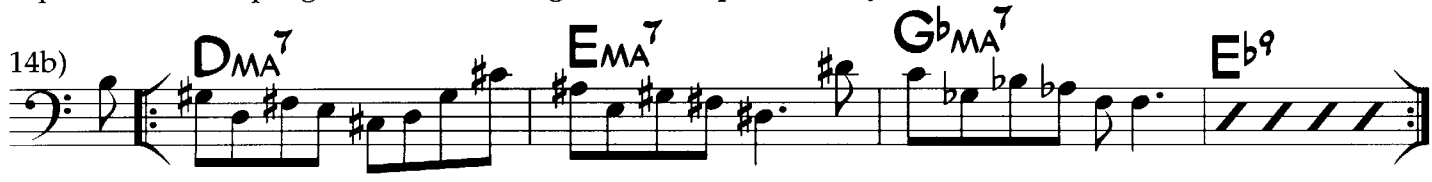
Improvise on this progression, returning to the lick periodically.

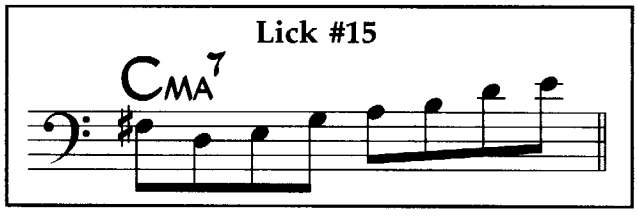




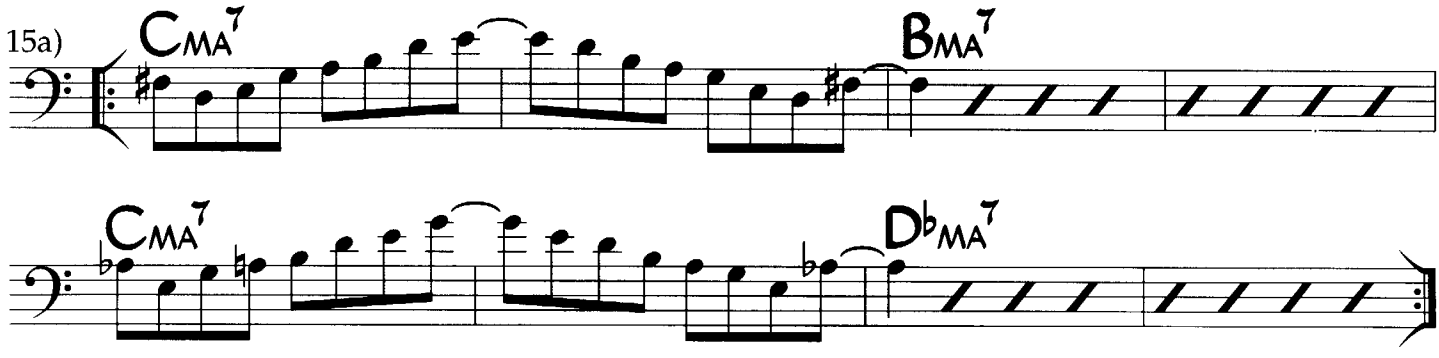


Improvise on this progression, returning to the lick periodically.

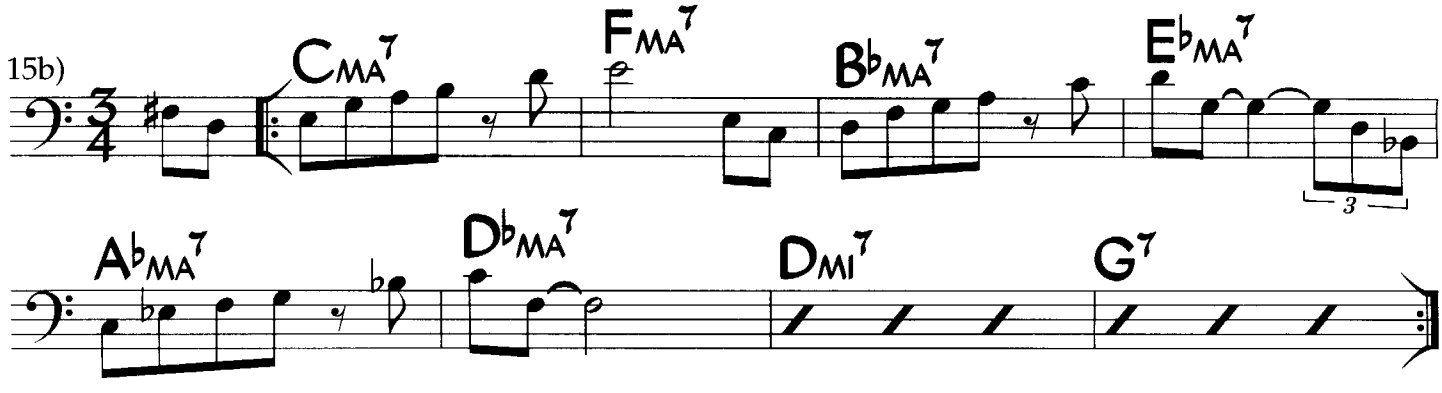


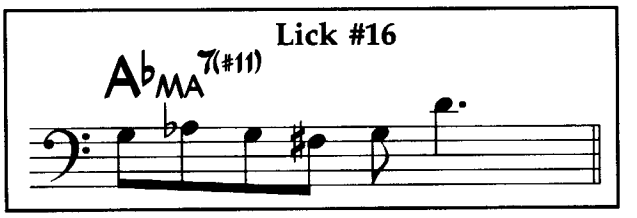


Play a different major chord each time for bars 3-4 and 7-8.

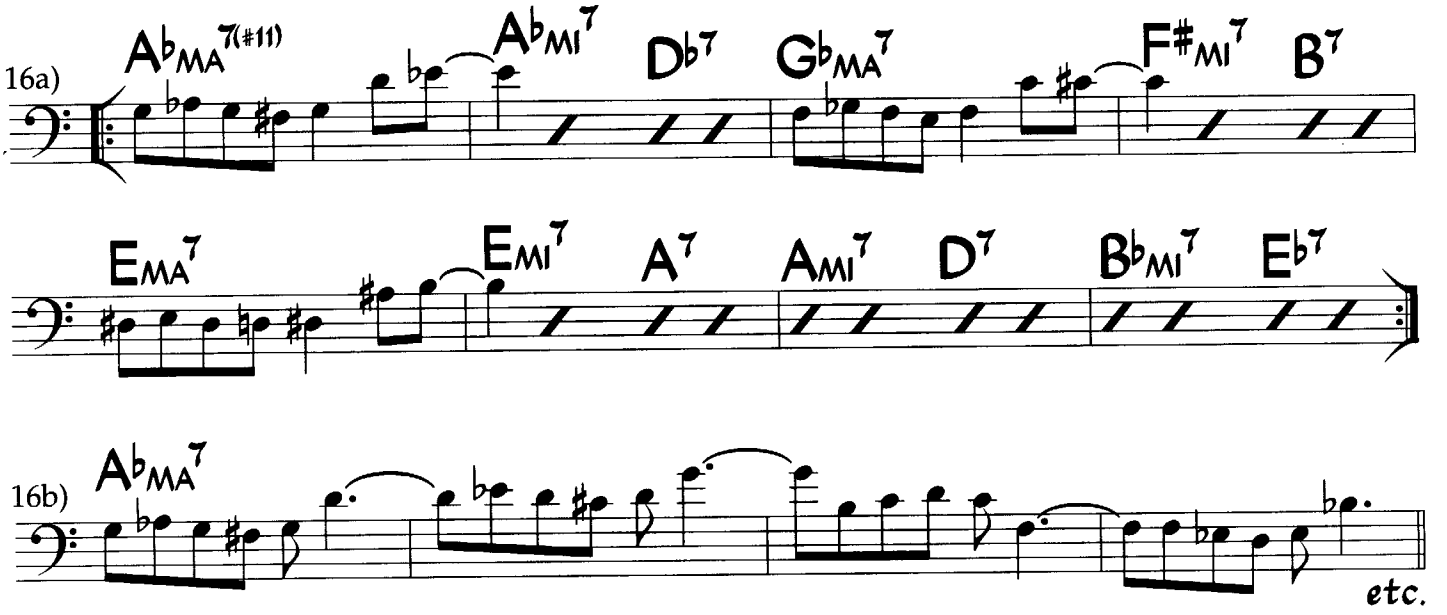


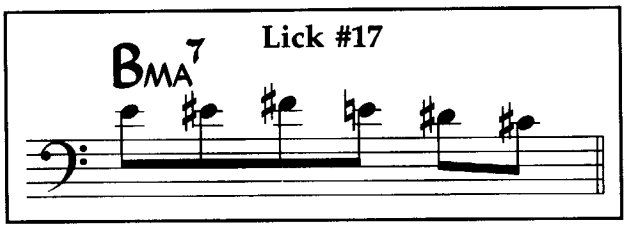
Improvise on this progression, returning to the lick periodically.



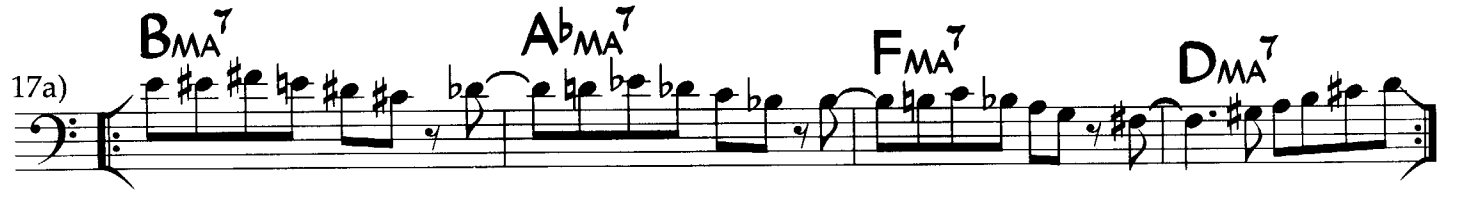


Improvise on this progression, returning to the lick periodically.

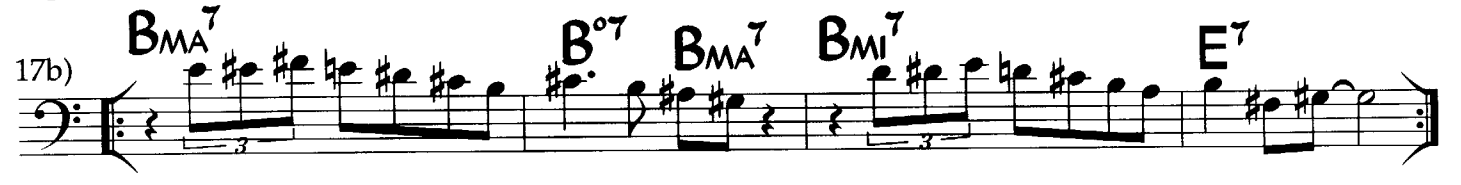


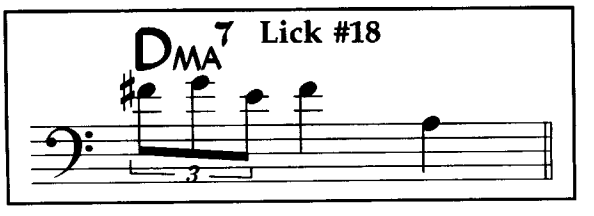


Improvise on this progression, returning to the lick periodically.

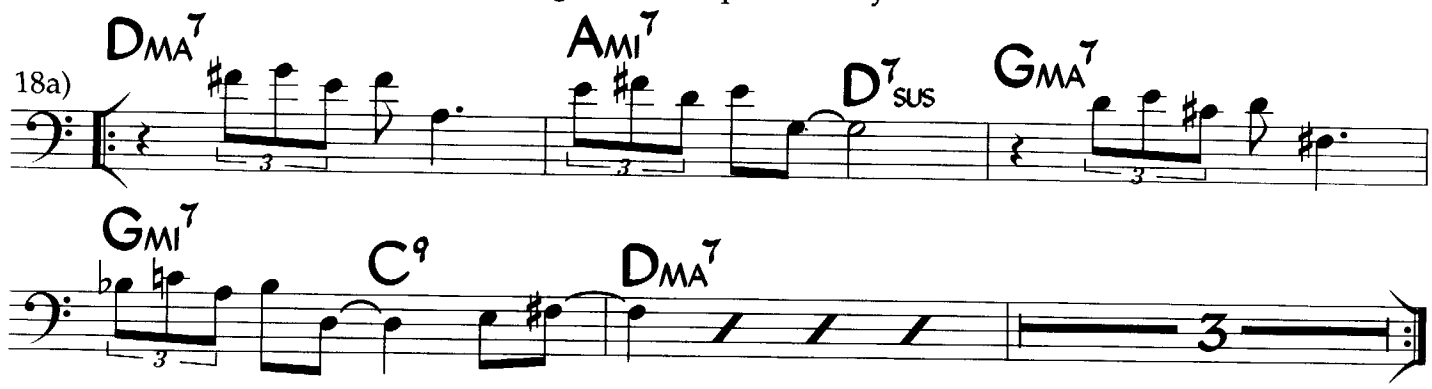


Improvise on this progression, returning to the lick periodically.

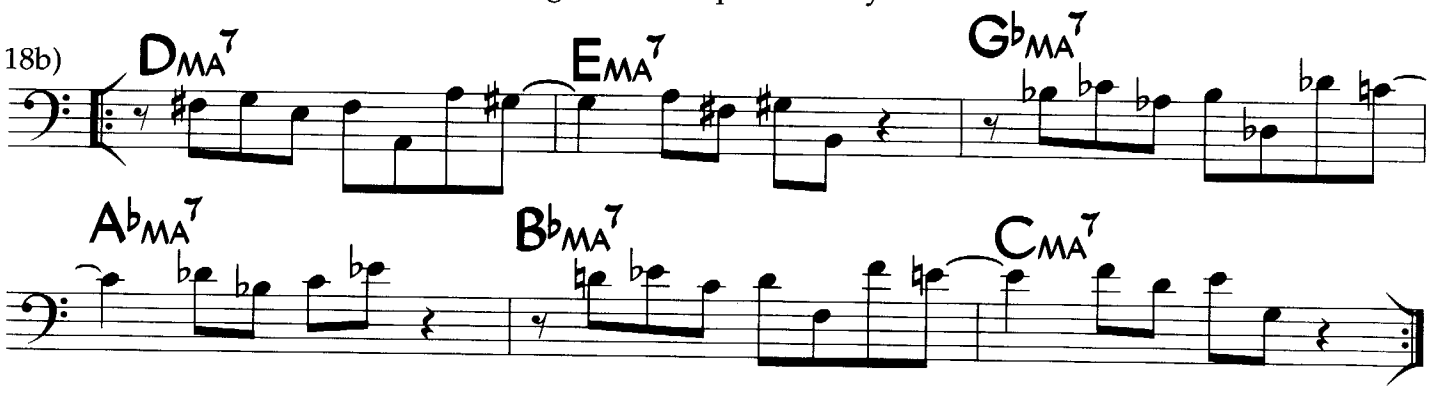


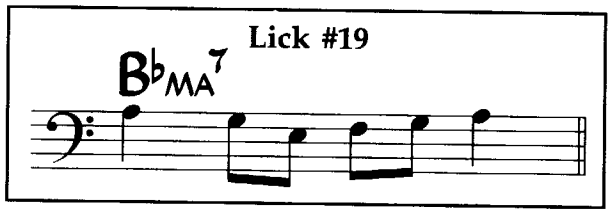


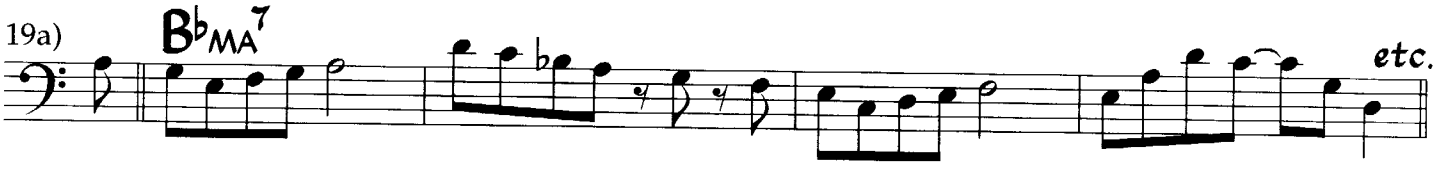
Improvise on this progression, returning to the lick periodically.



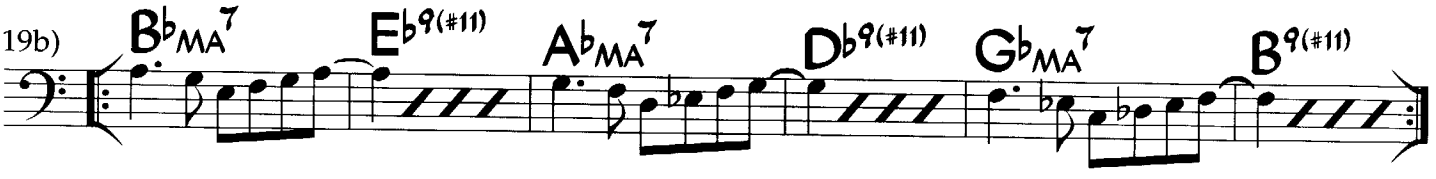
Improvise on this progression, returning to the lick periodically.

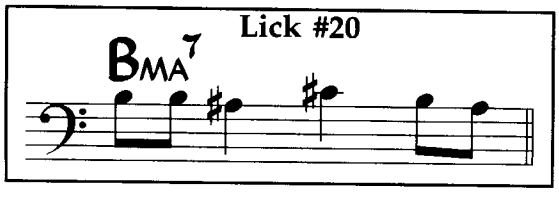




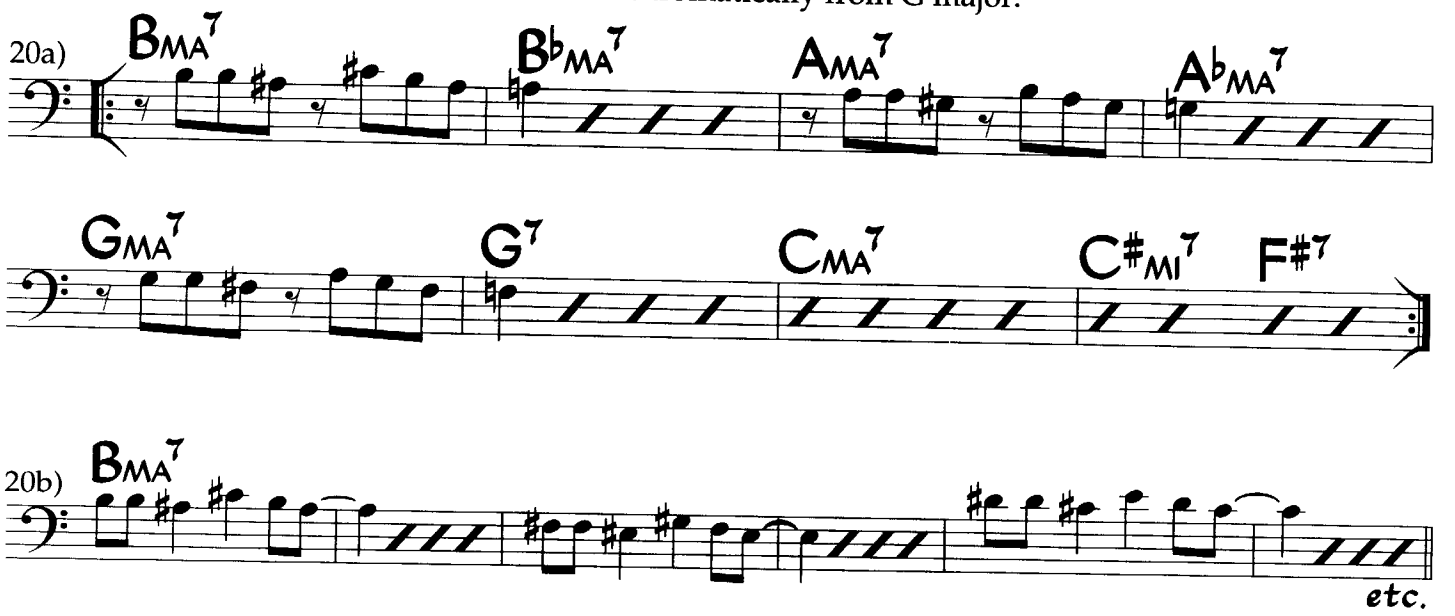


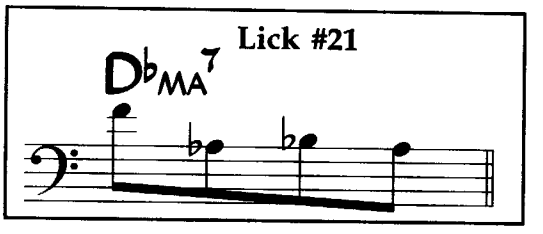
Play as a vamp or continue around the cycle of fifths.



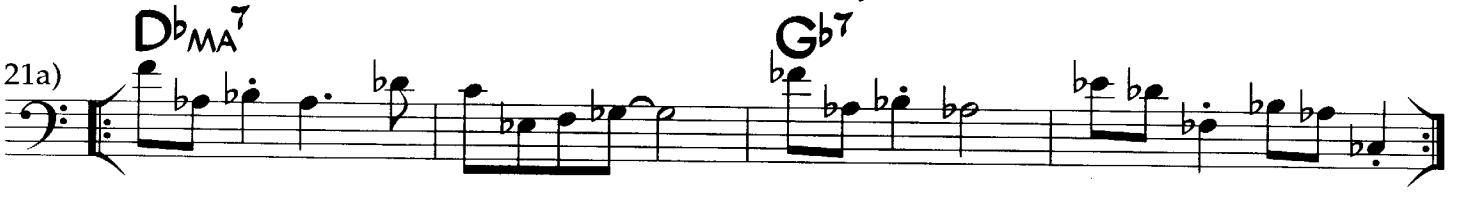


Play this progression as is or continue down chromatically from G major.

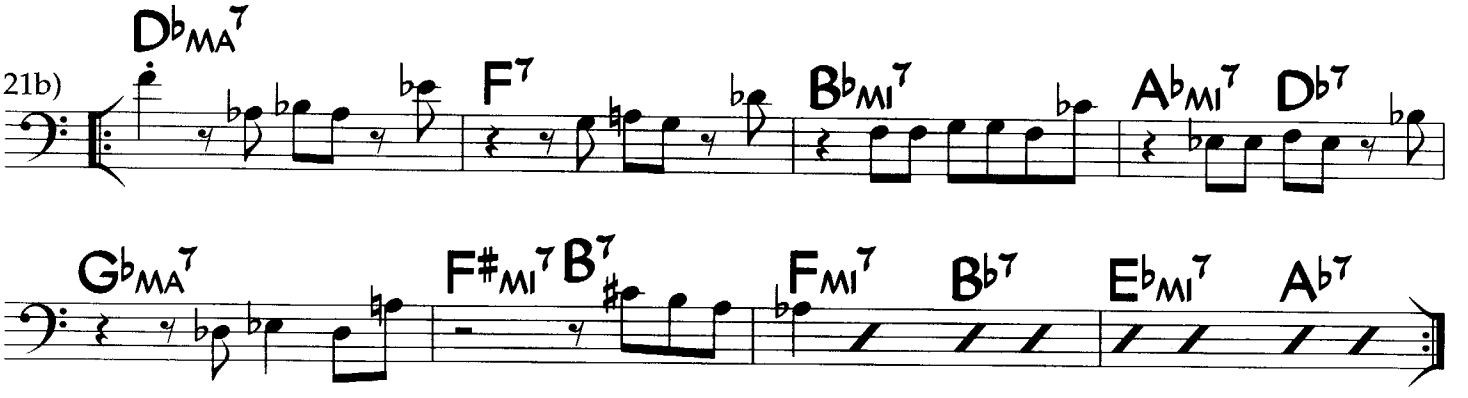


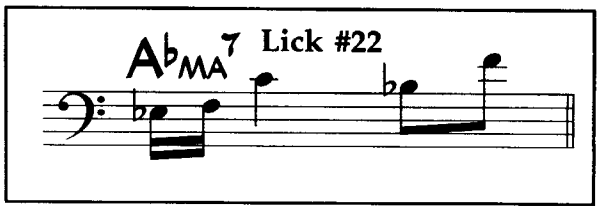


Improvise on this progression, returning to the lick periodically.

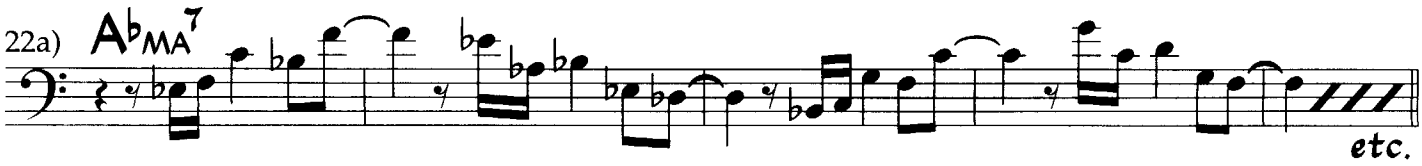


Improvise on this progression, returning to the lick periodically.



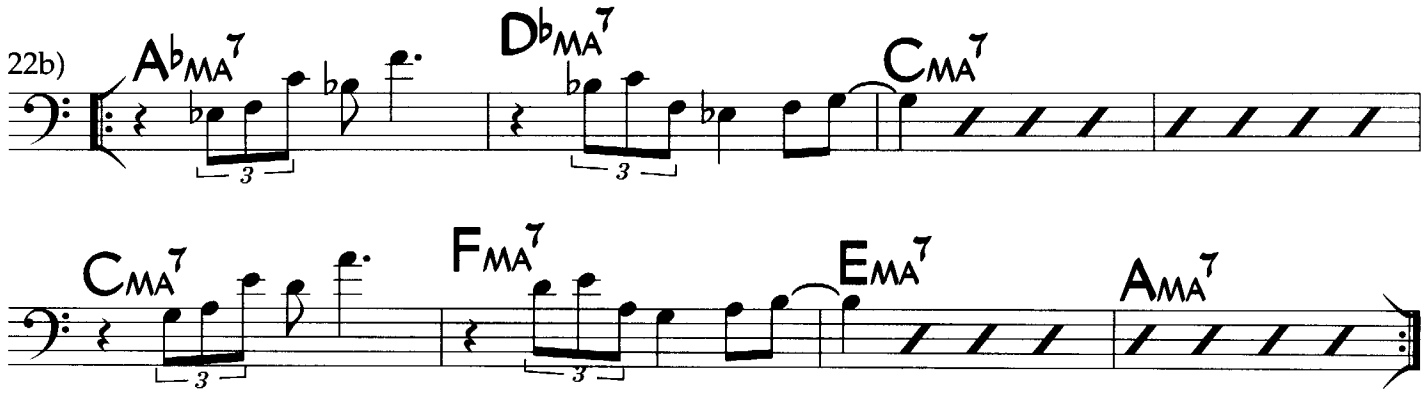


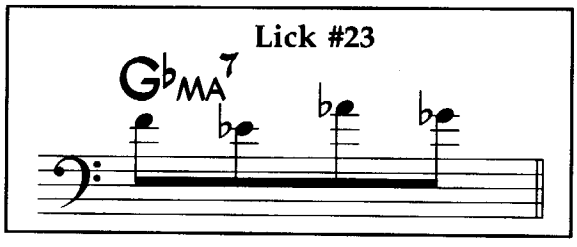
22a)



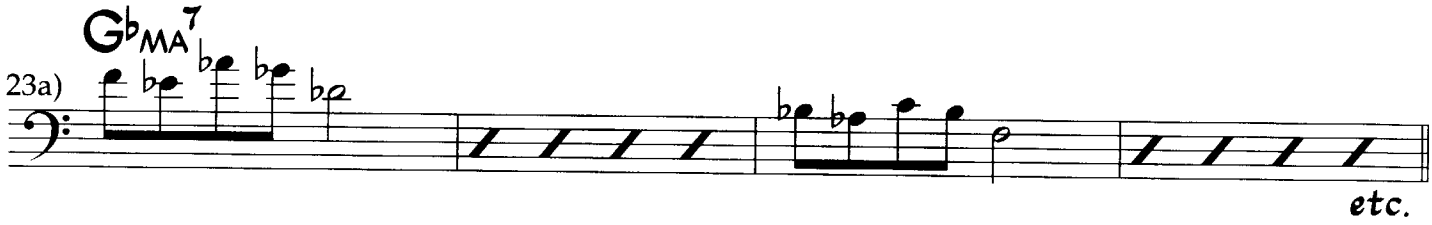
Improvise on this progression, referring back to the lick periodically.

22b)



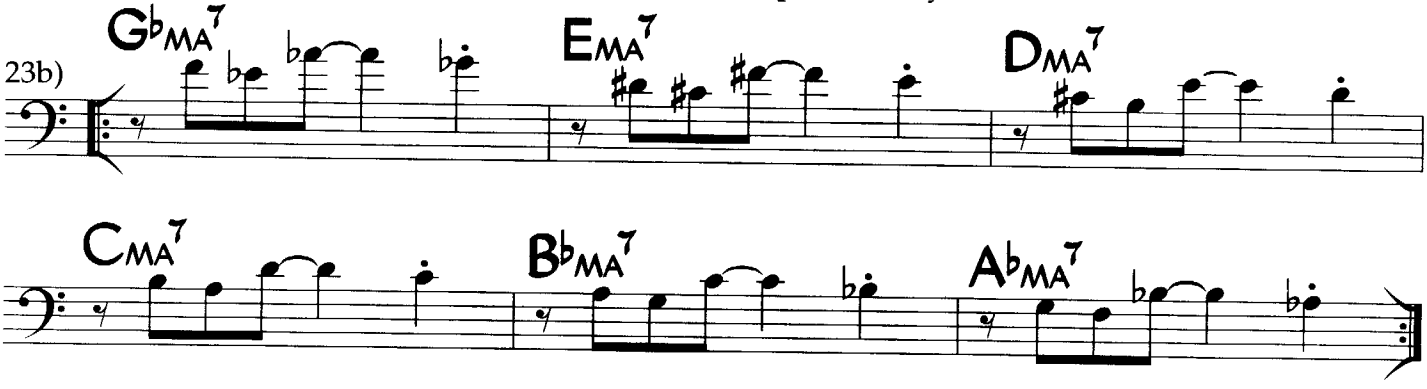


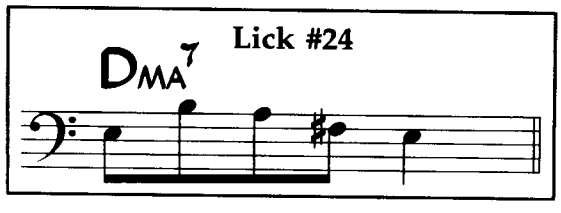
23a)

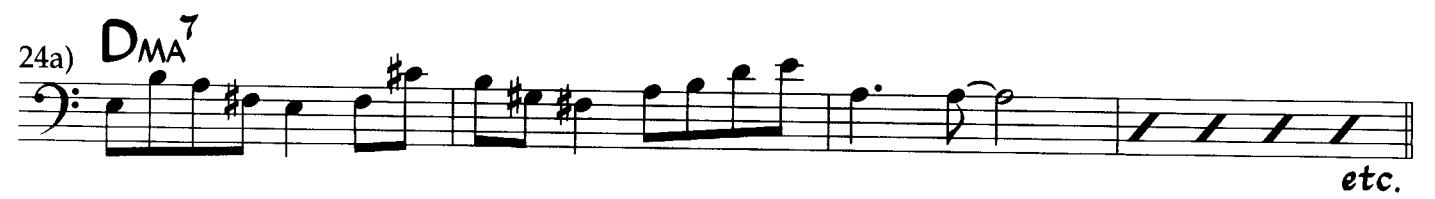


Improvise on this progression, referring back to the lick periodically.

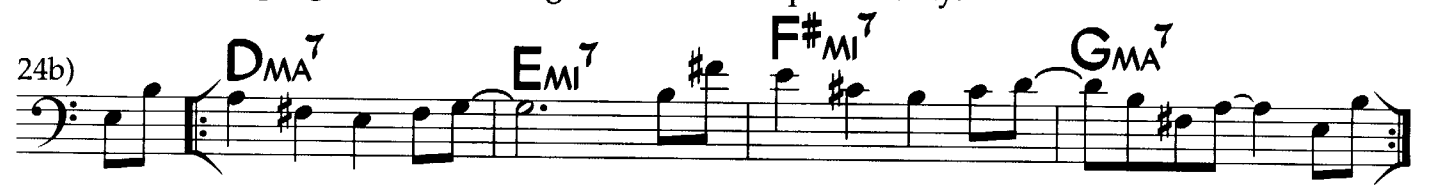
23b)

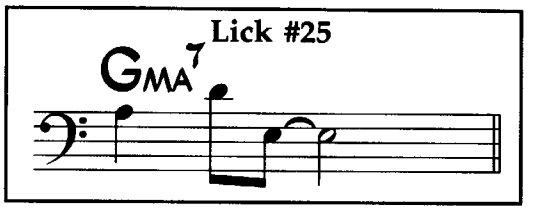




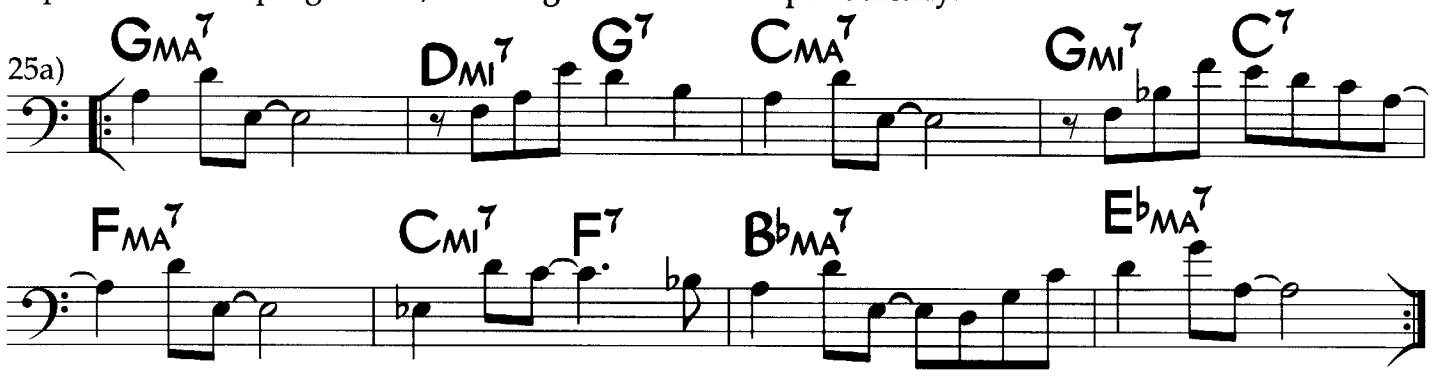


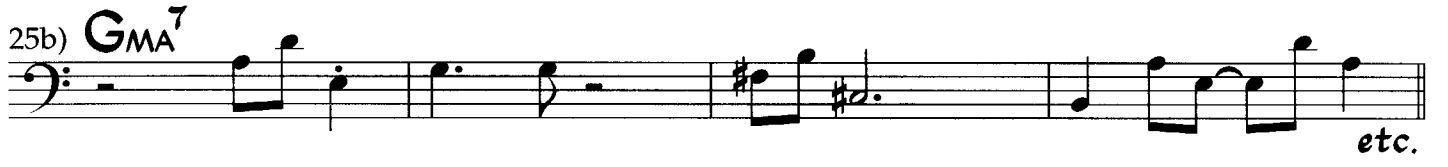
Improvise on this progression, referring back to the lick periodically.

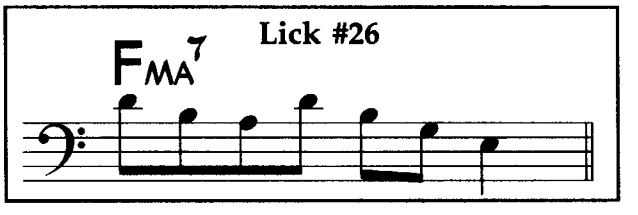




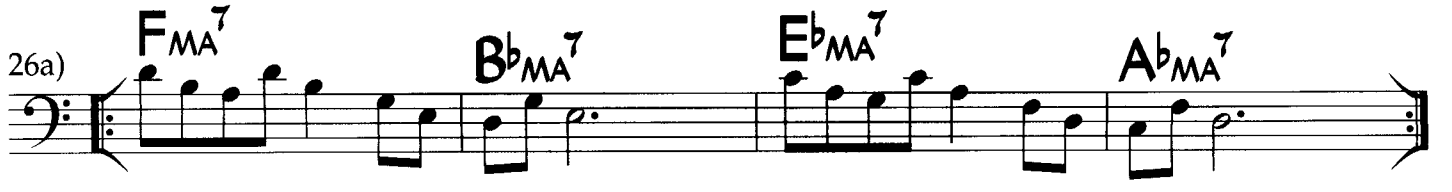
Improvise on this progression, referring back to the lick periodically.



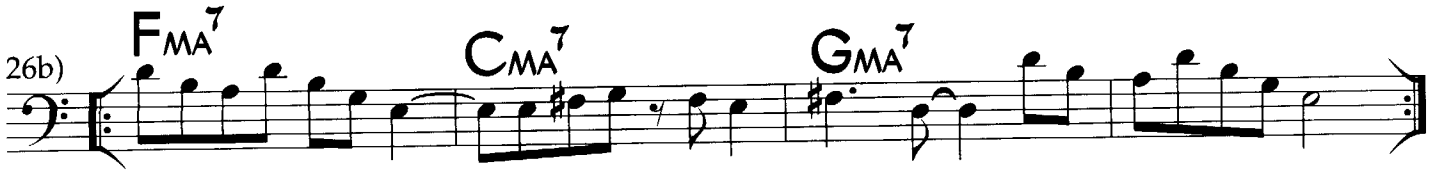


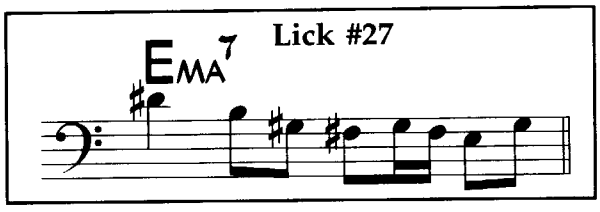


Improvise on this progression, referring back to the lick periodically

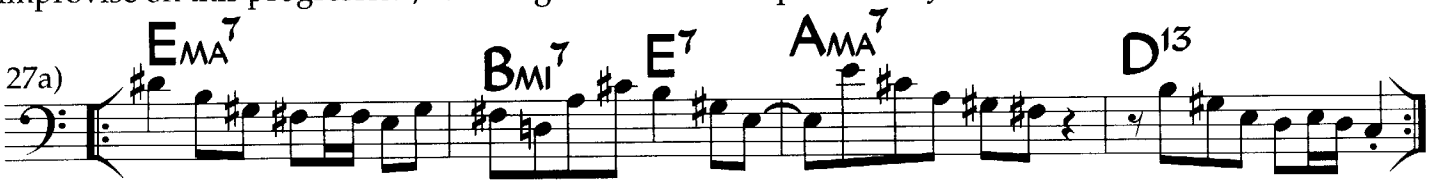


Improvise on this progression, referring back to the lick periodically.

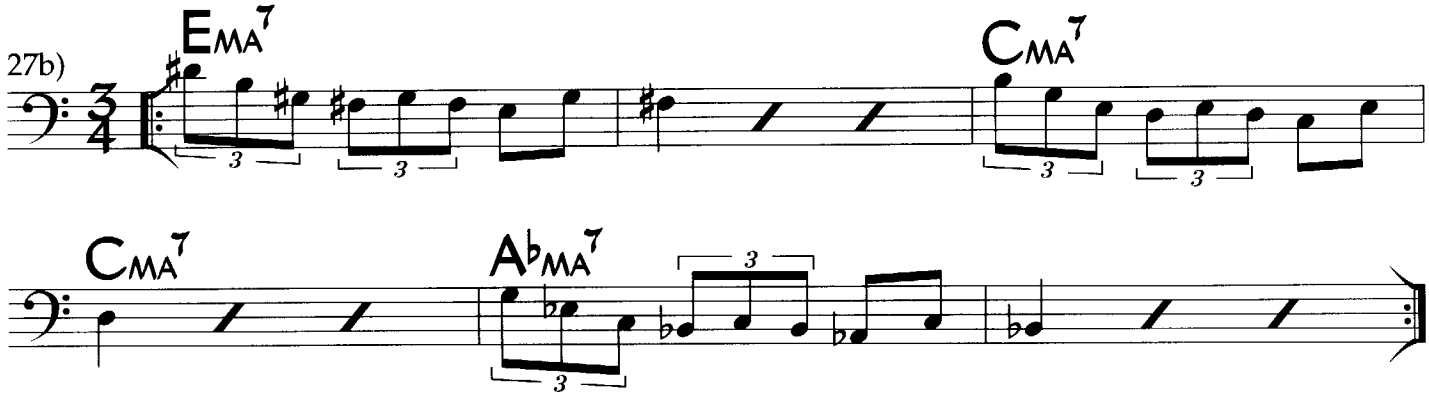


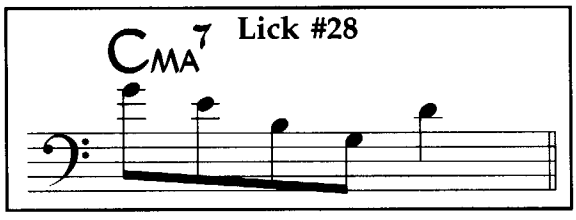


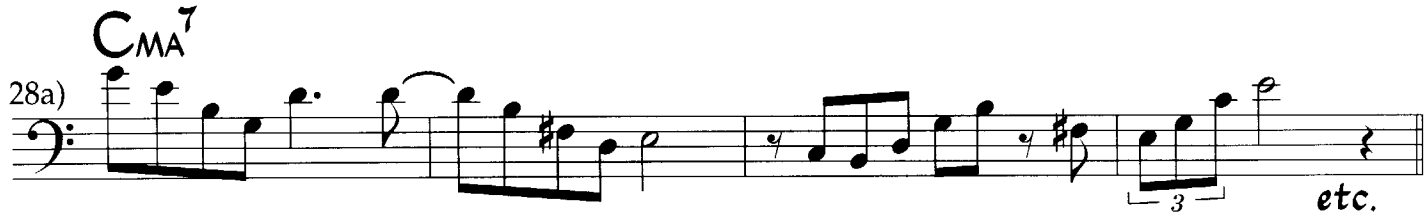
Improvise on this progression, referring back to the lick periodically



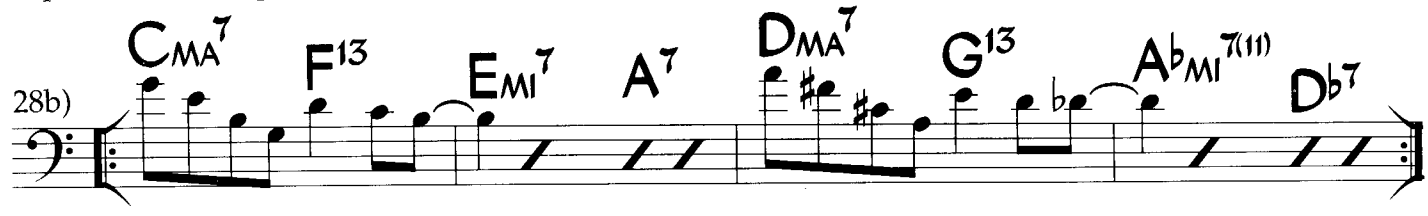
Improvise on this progression, referring back to the lick periodically

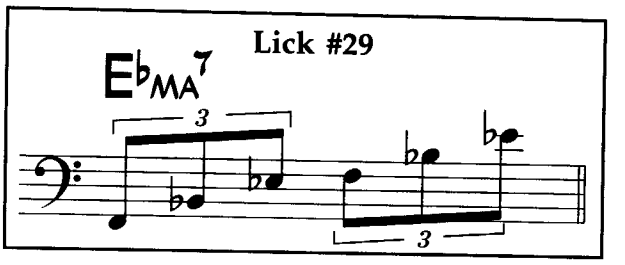




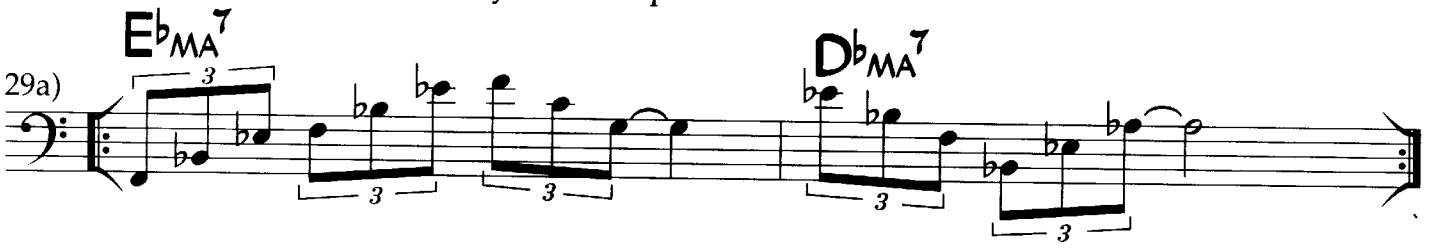


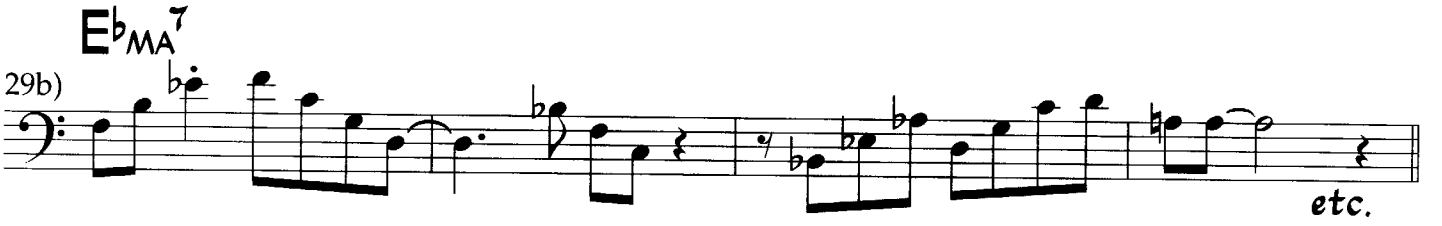
Improvise on this progression, referring back to the lick periodically

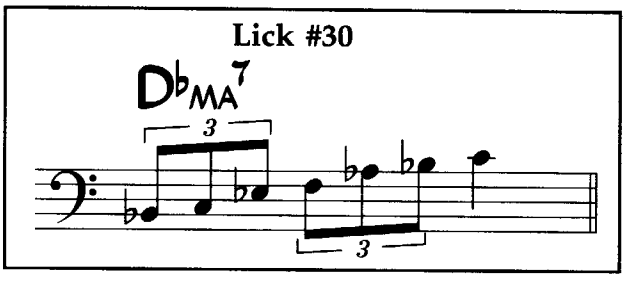


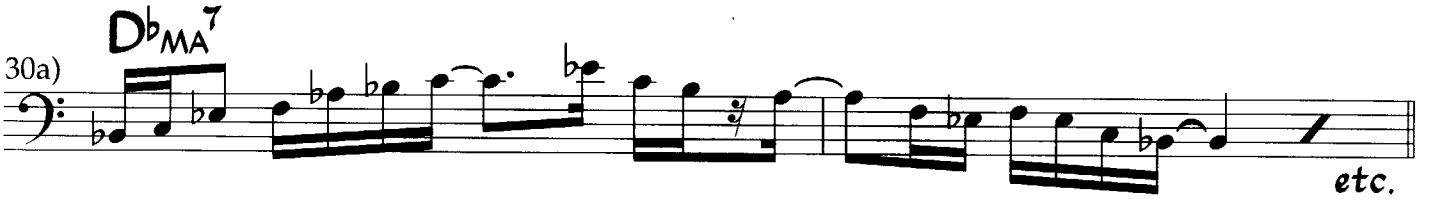


Play as a vamp or continue down by whole steps.

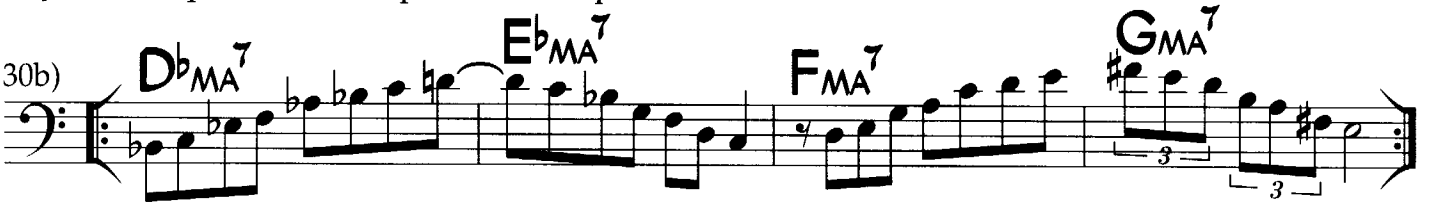




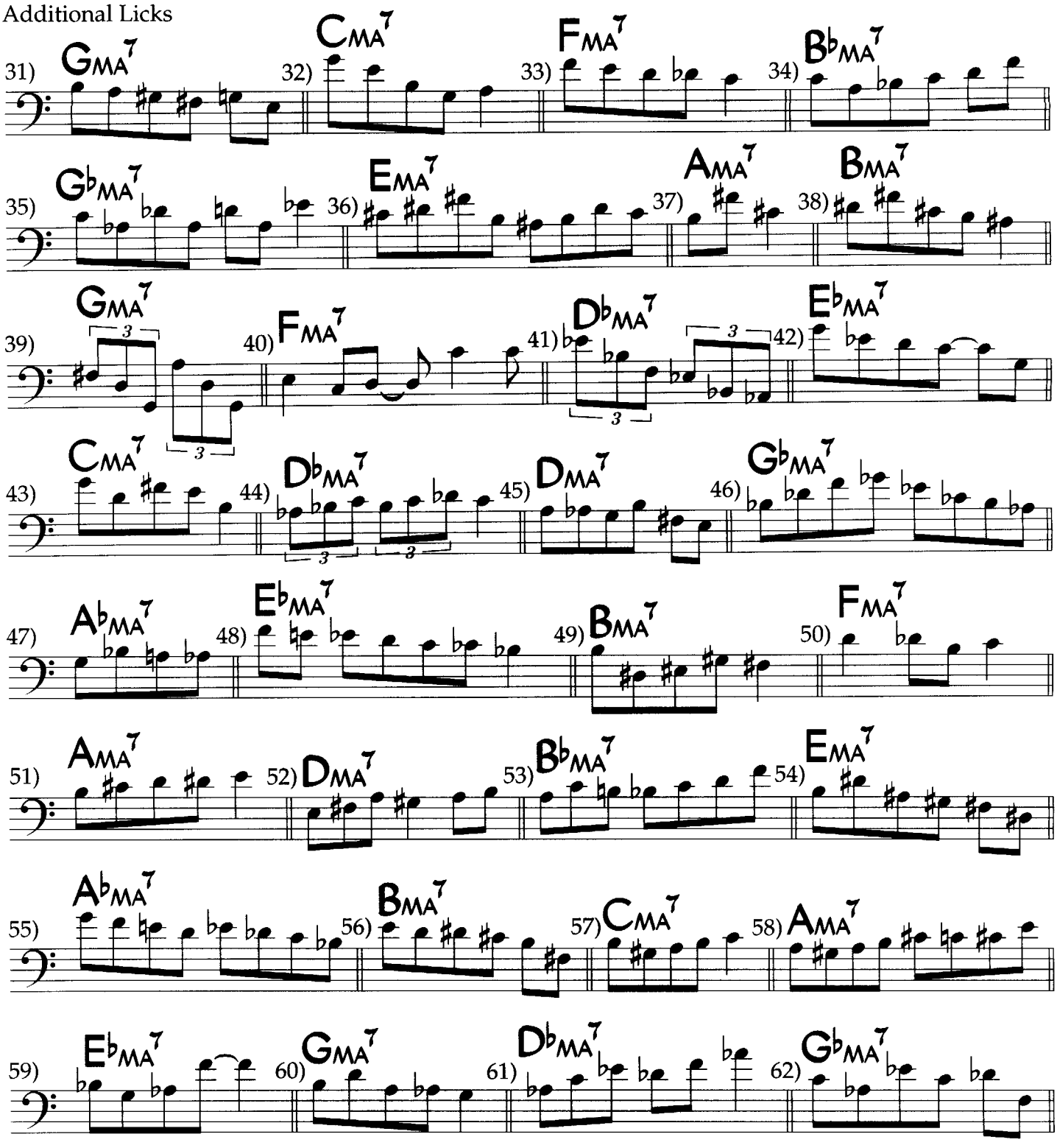




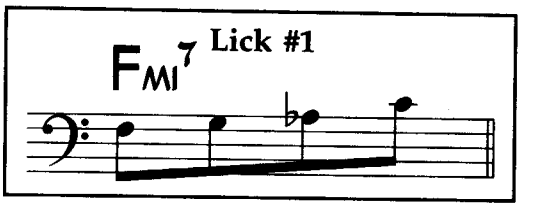
Play as a vamp or continue up in whole steps.

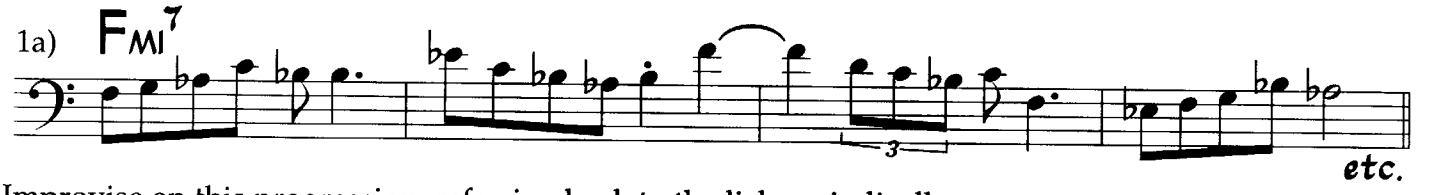


Additional Licks

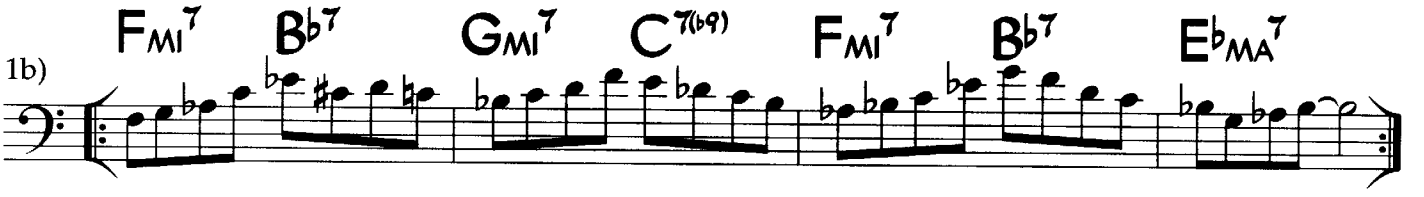


MINOR CHORD LICKS

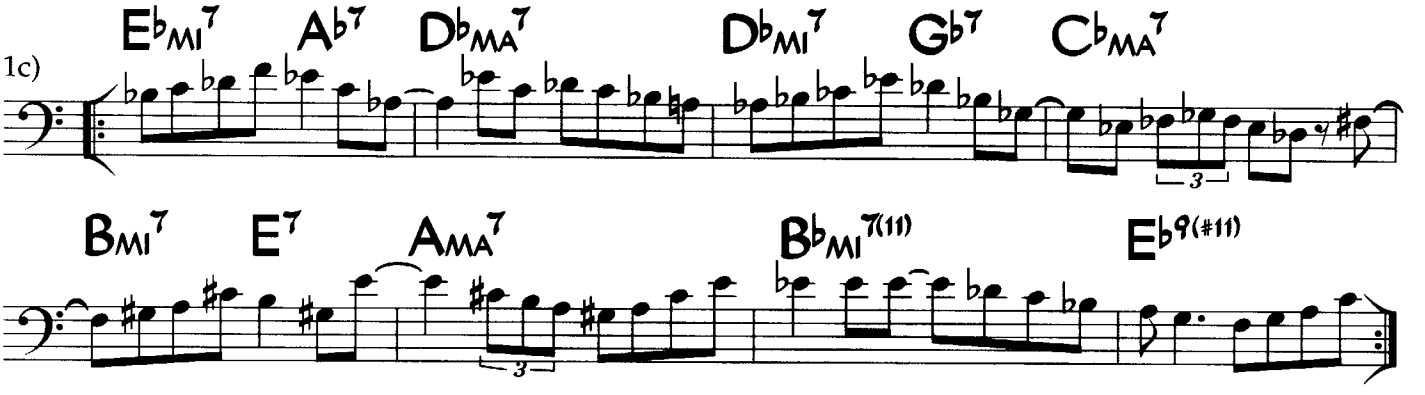


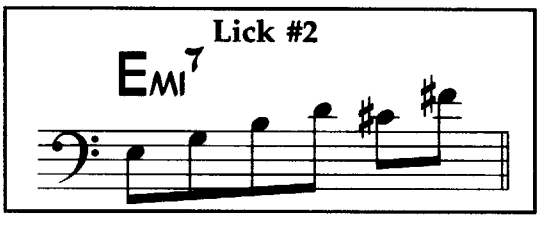


Improvise on this progression, referring back to the lick periodically.

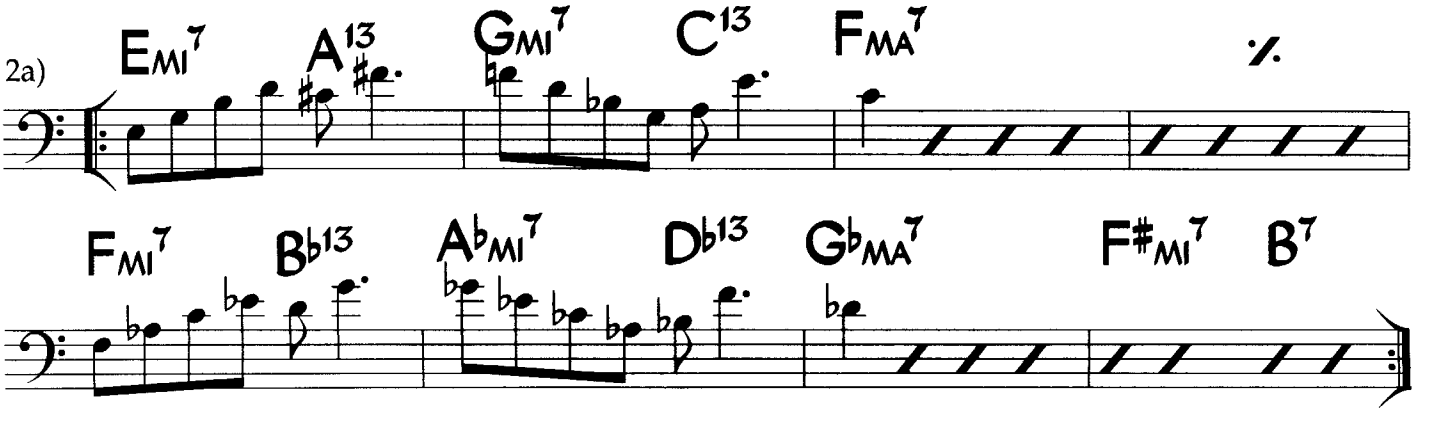


Play as is or continue the pattern of the first 6 bars down in whole steps.

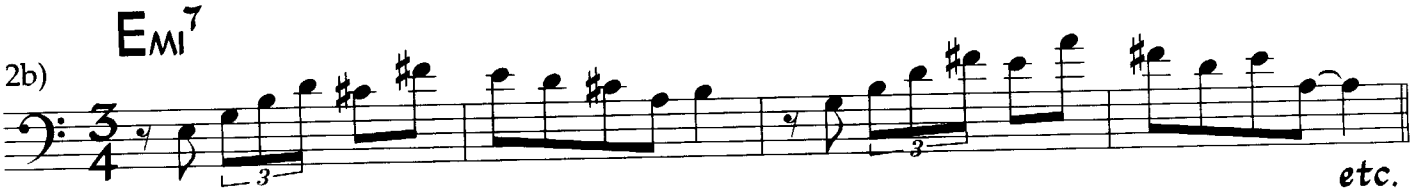


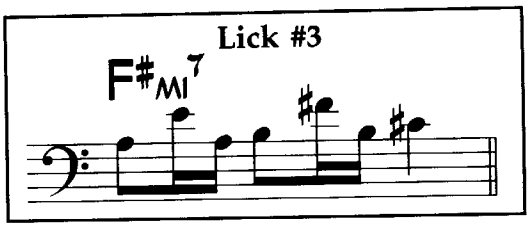


Improvise on this progression, referring back to the lick periodically.



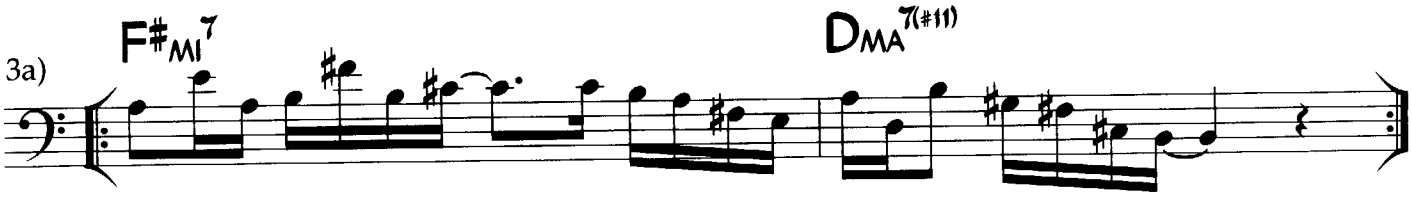
2b)





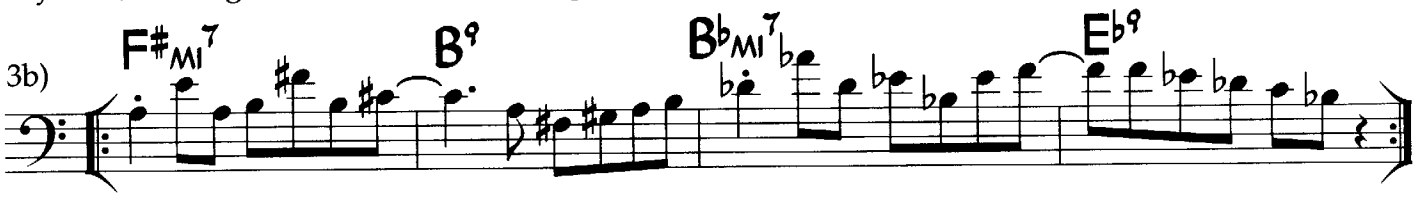
Play as a vamp, then try transposing the same chords to a new key.

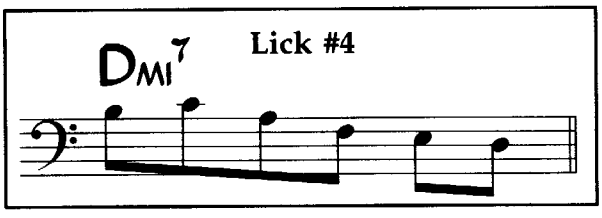
3a)



Play as is, starting the lick on different degrees of each scale.

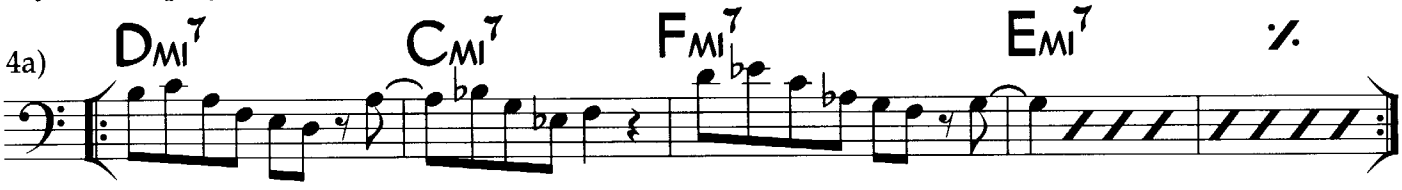
3b)





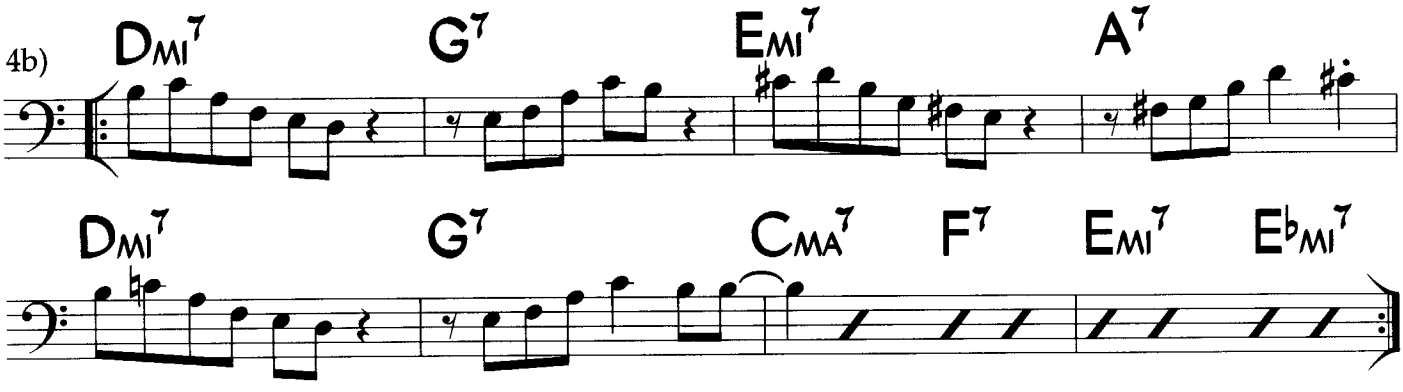
Play as is or play the lick on random minor seventh chords.

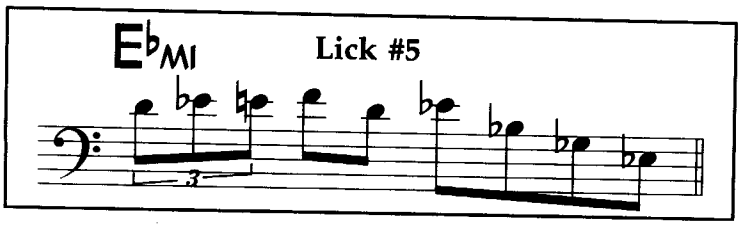
4a)



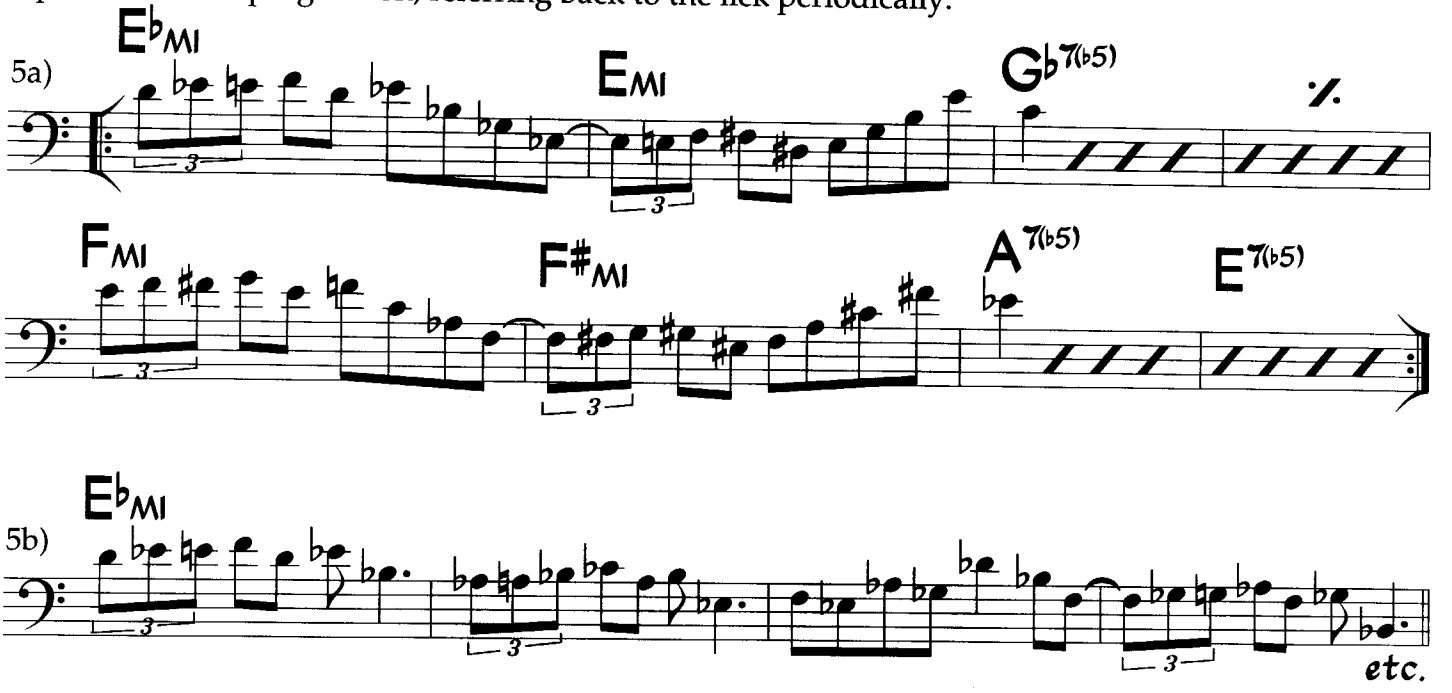
Improvise on this progression, referring back to the lick periodically.

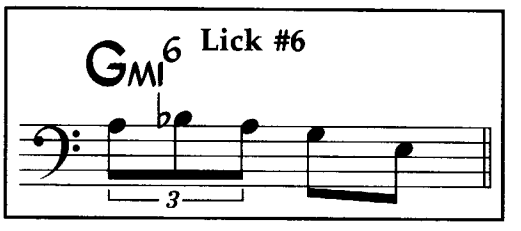
4b)



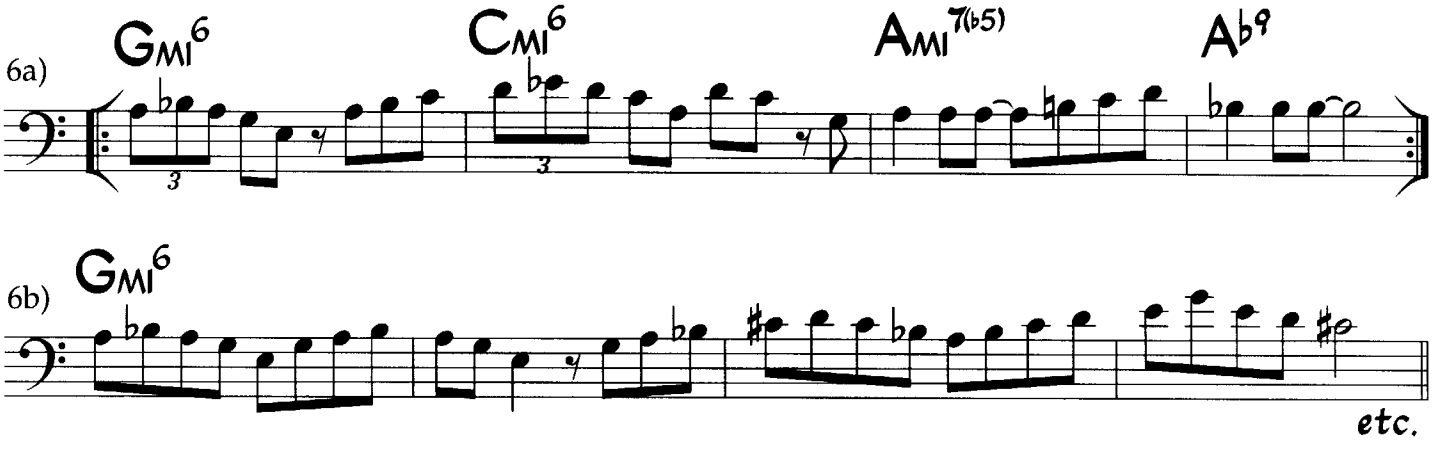


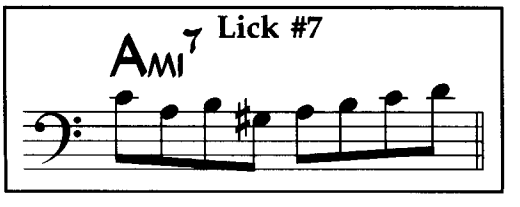
Improvise on this progression, referring back to the lick periodically.



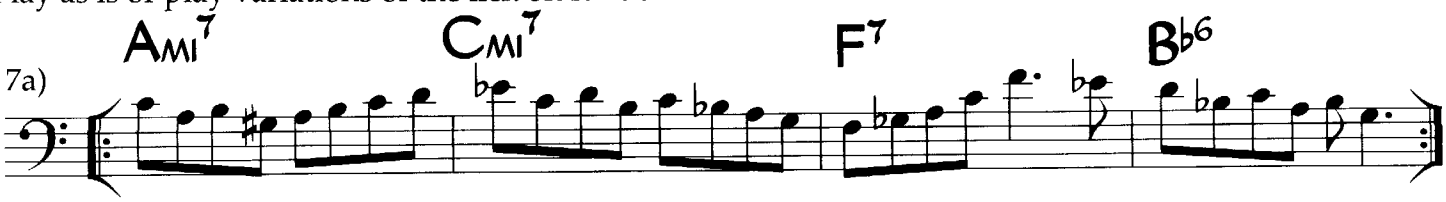


Play as is or play the lick on random minor seventh chords.

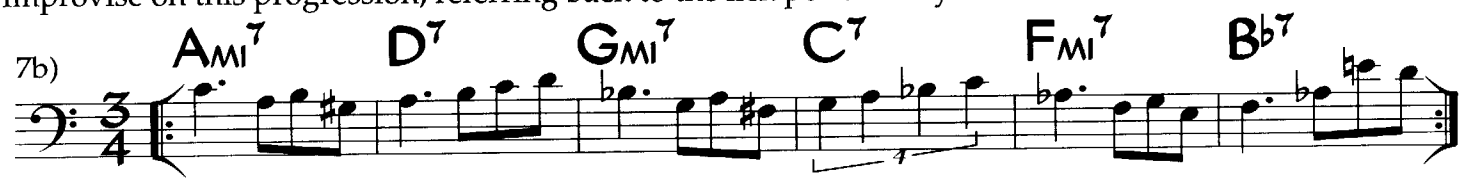


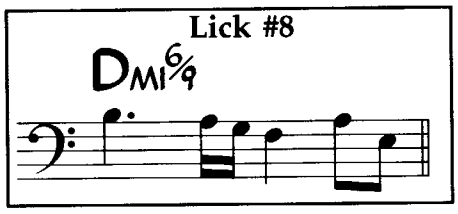


Play as is or play variations of the lick on random minor seventh chords.

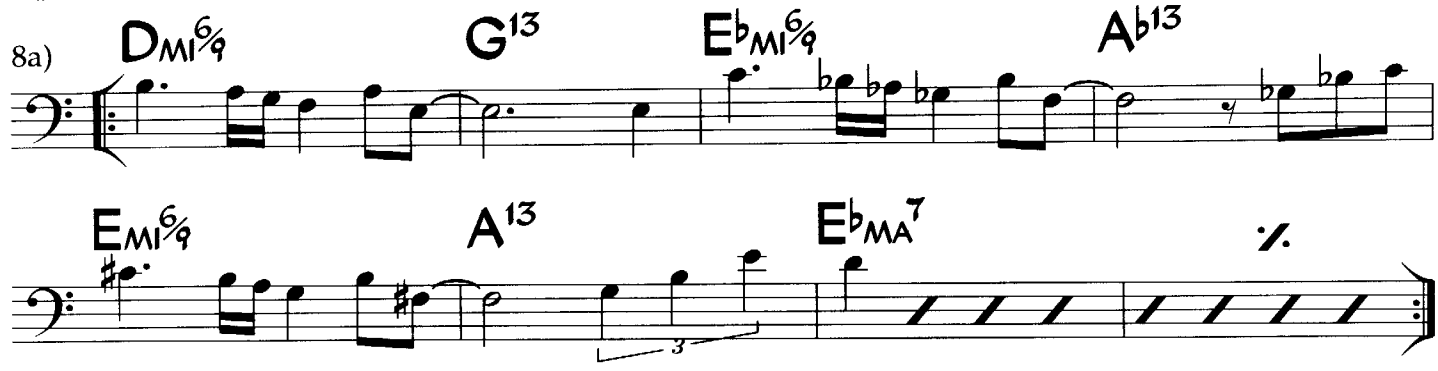


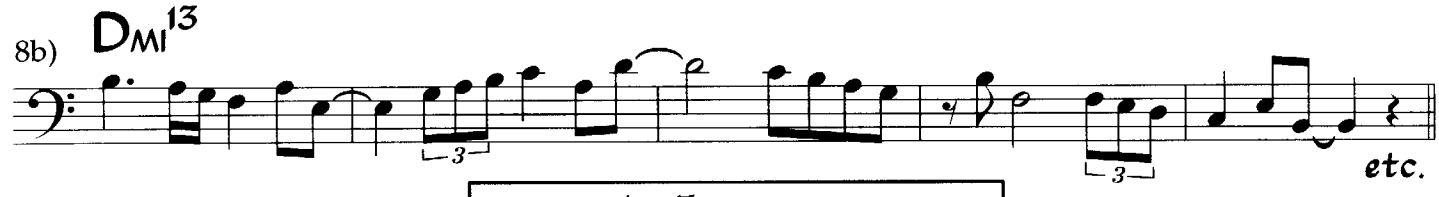
Improvise on this progression, referring back to the lick periodically.

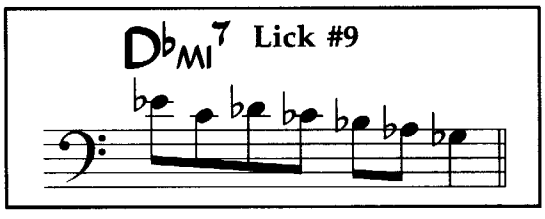




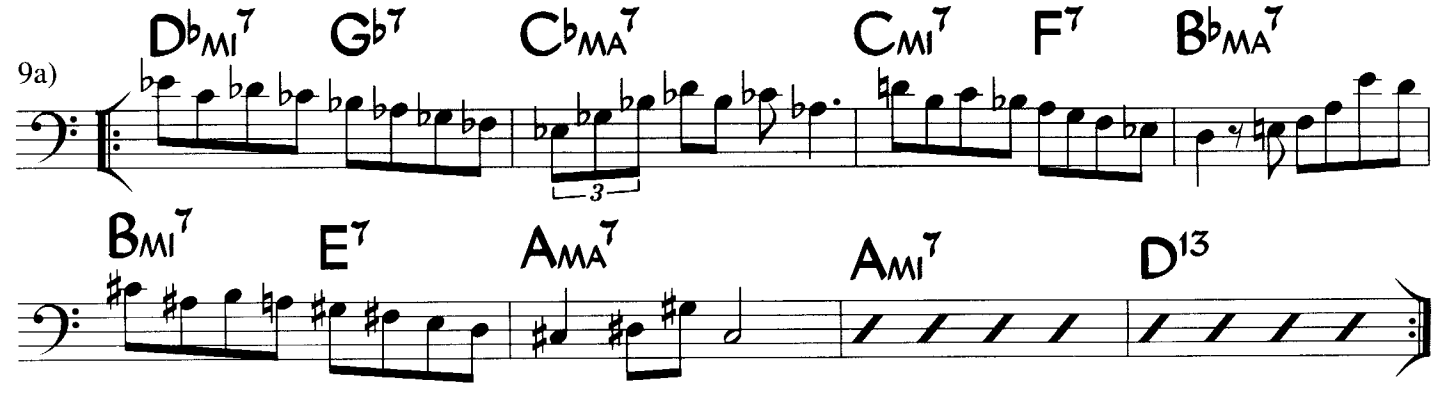
Improvise on this progression, referring back to the lick periodically.



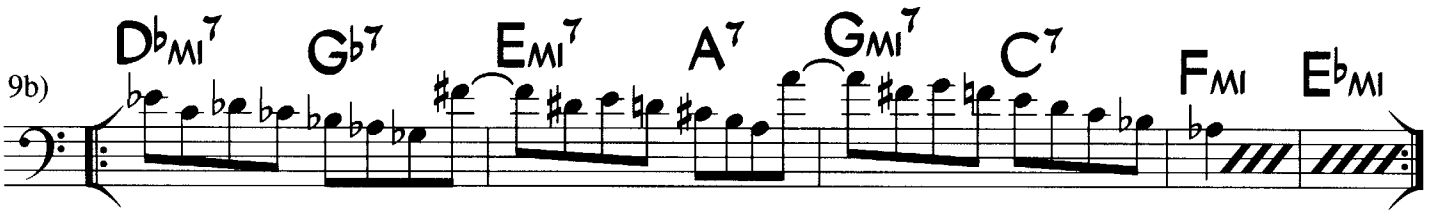


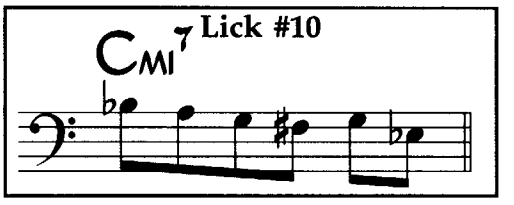


Improvise on this progression, referring back to the lick periodically.

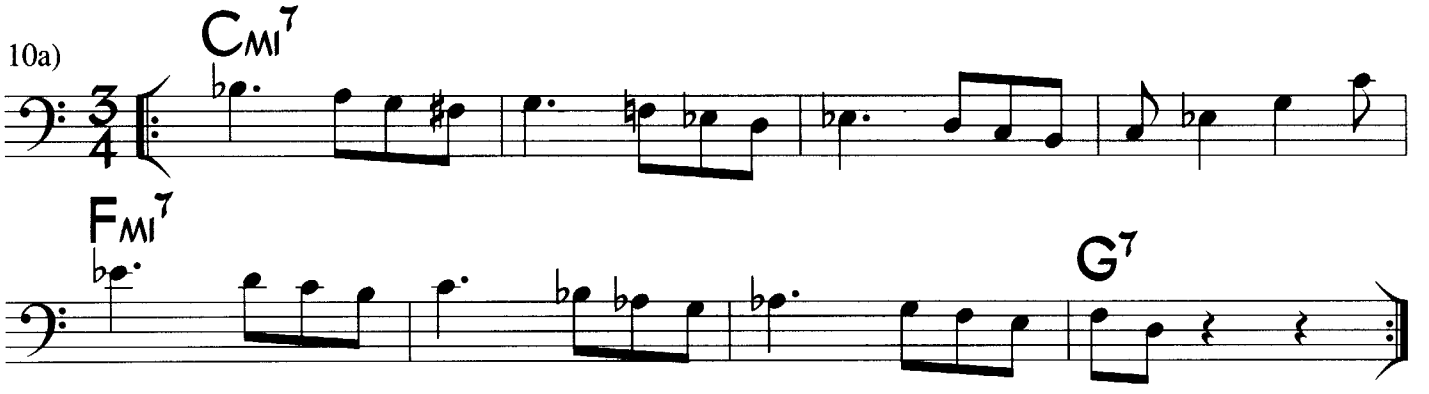


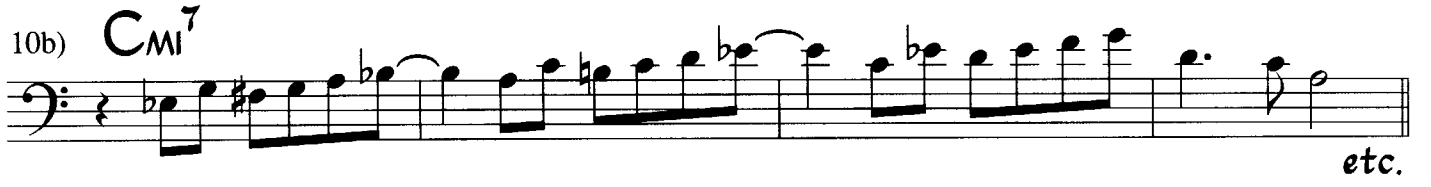
Improvise on this progression, referring back to the lick periodically.

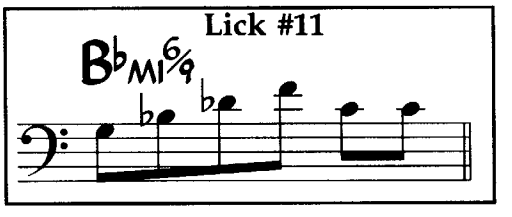


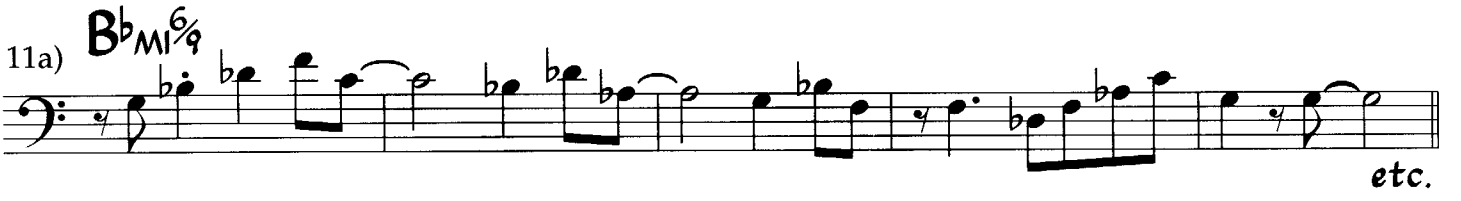


Improvise on this progression, referring back to the lick periodically.

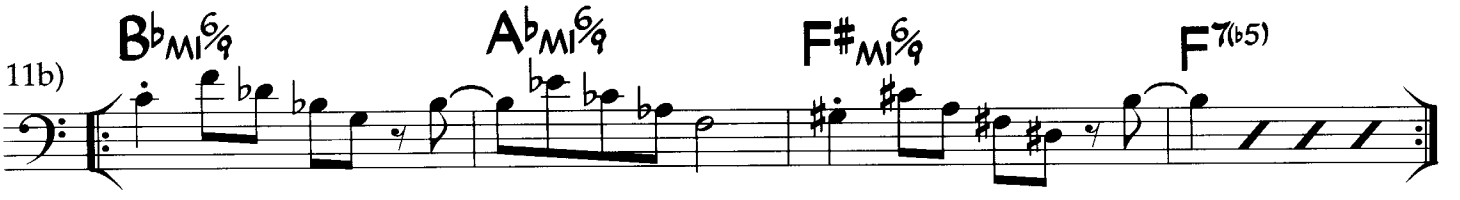


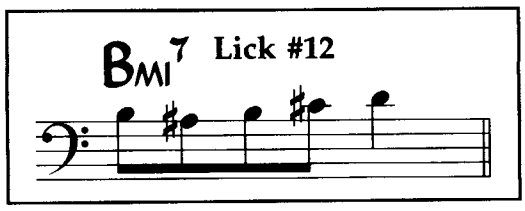




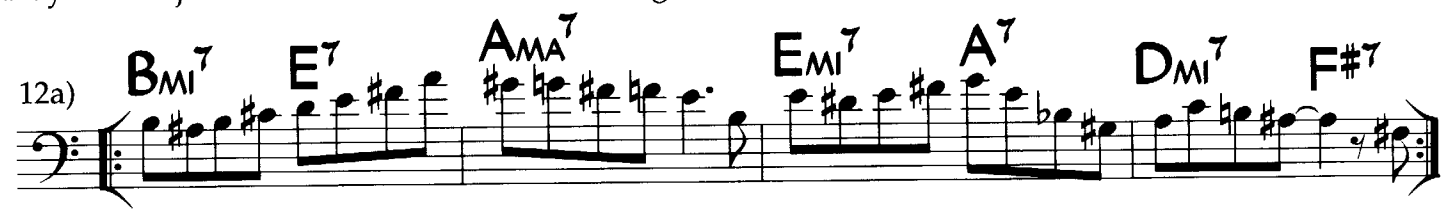


Improvise on this progression, referring back to the lick periodically.

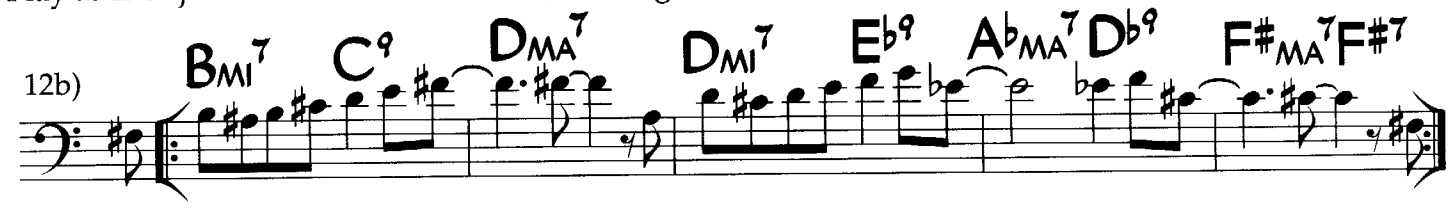


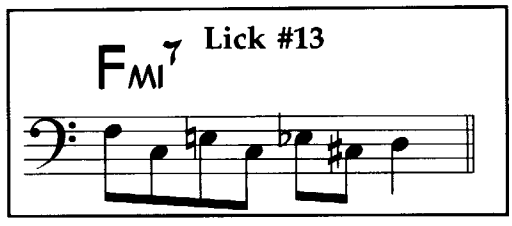


Play as is or just on one chord at a time, starting the lick on different notes of the chord.

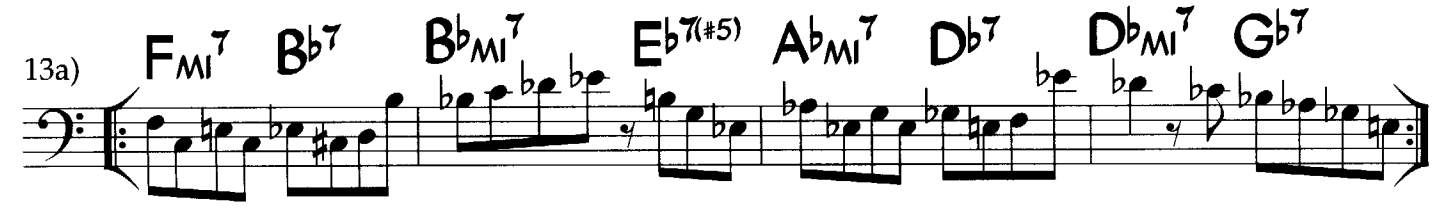


Play as is or just on one chord at a time, starting the lick on different notes of the chord.

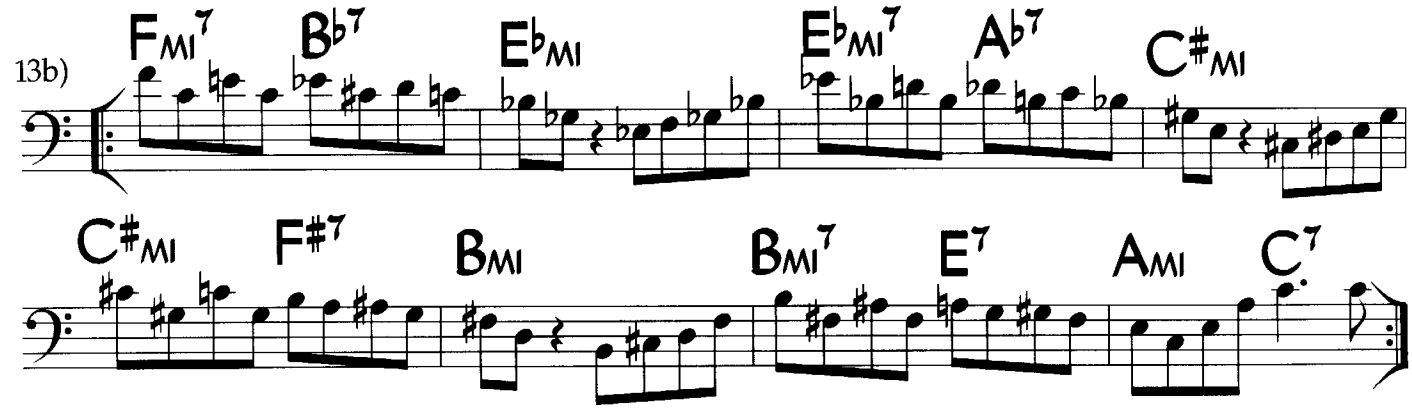


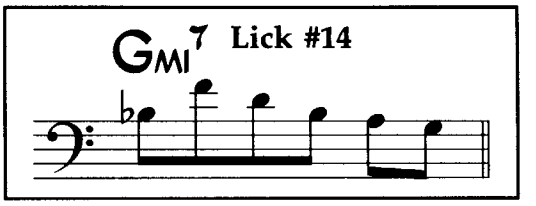


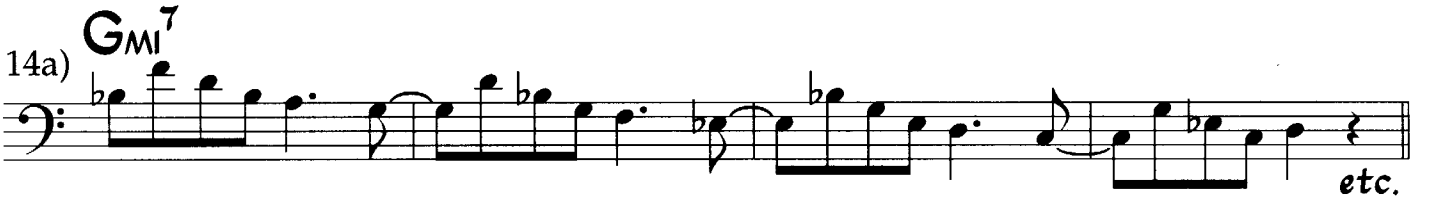
Improvise on this progression, referring back to the lick periodically.



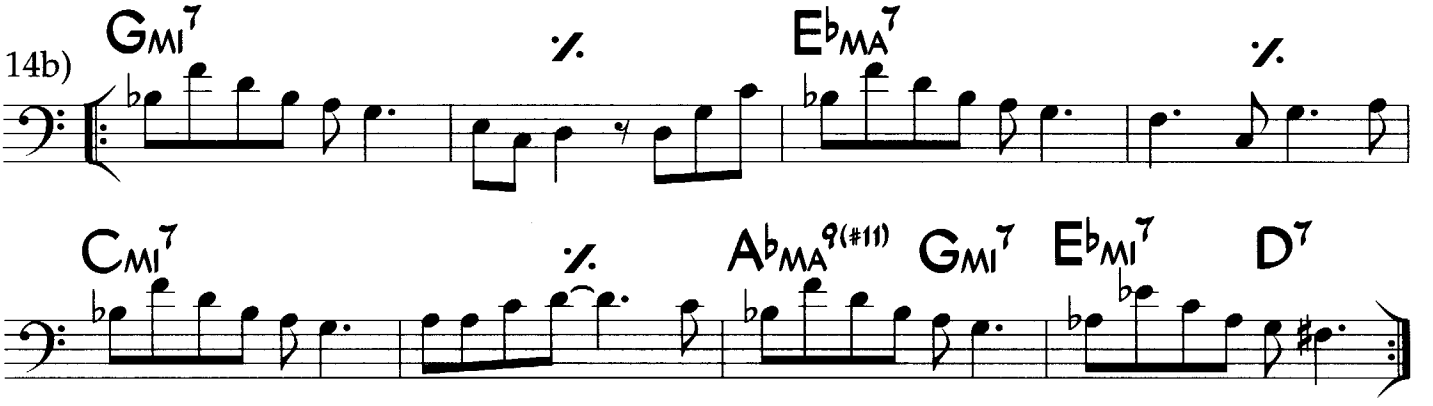
Improvise on this progression, referring back to the lick periodically.

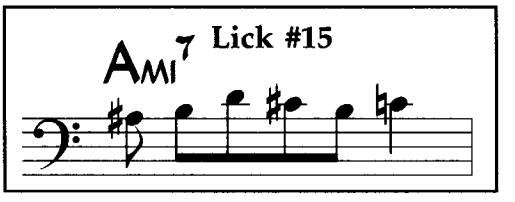




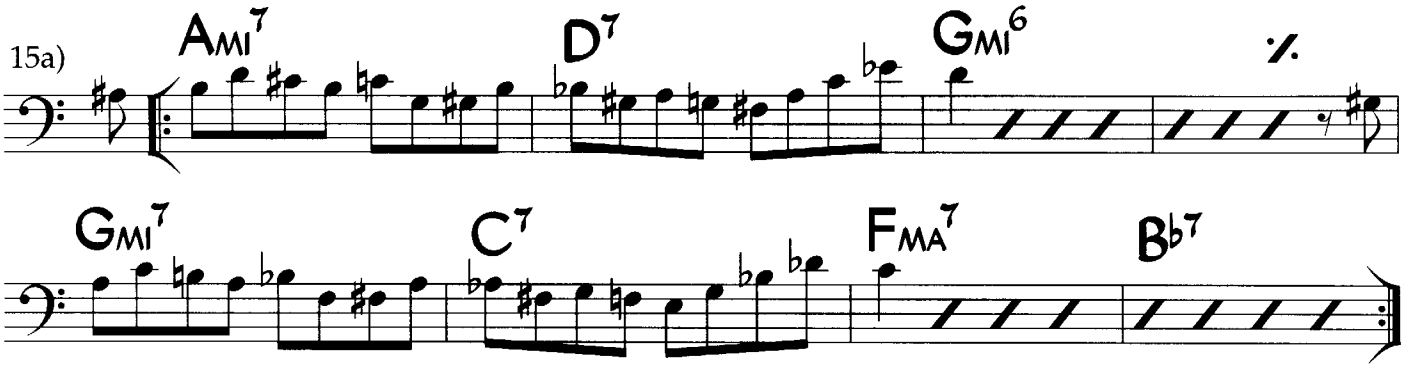


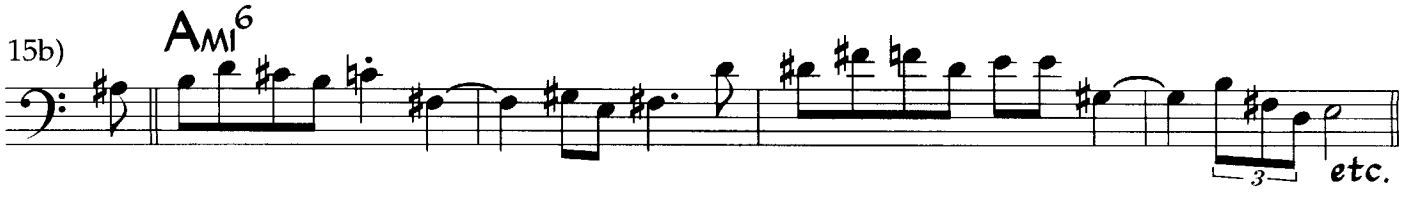
Improvise on this progression, referring back to the lick periodically.

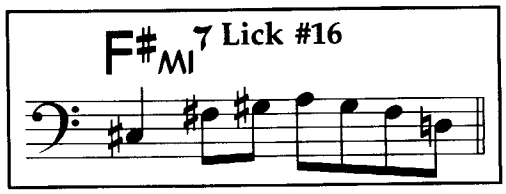




Improvise on this progression, referring back to the lick periodically.



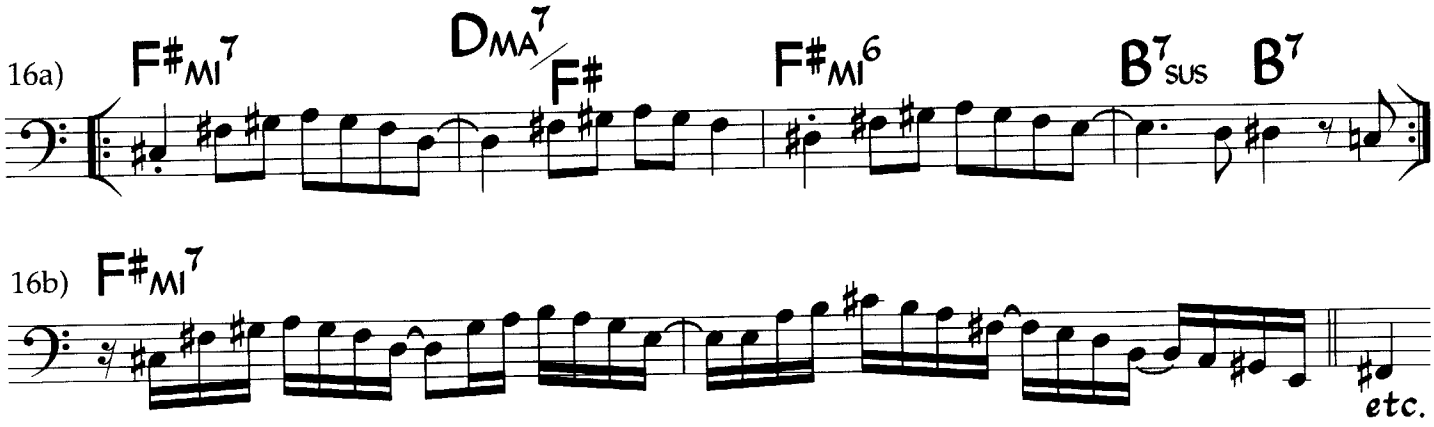


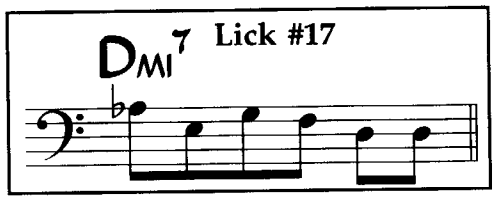


Play as a vamp then transpose the progression to other keys.

16a)

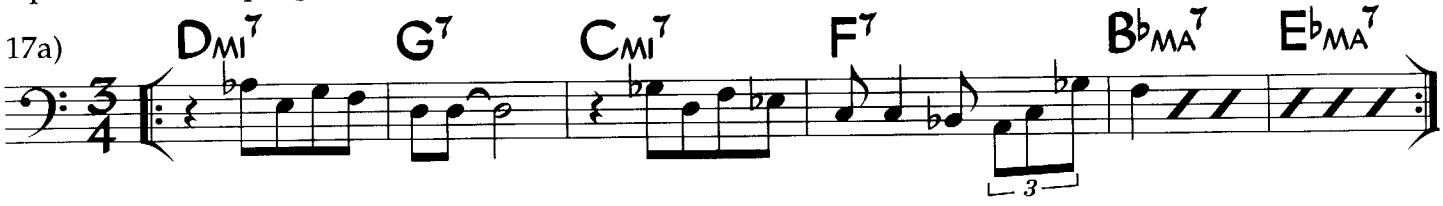
16b)





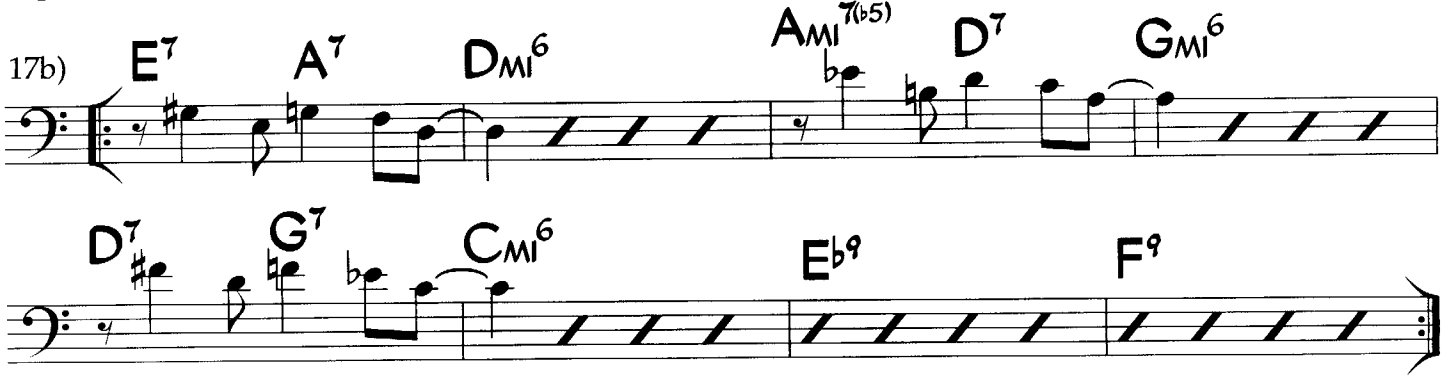
Improvise on this progression, referring back to the lick periodically.

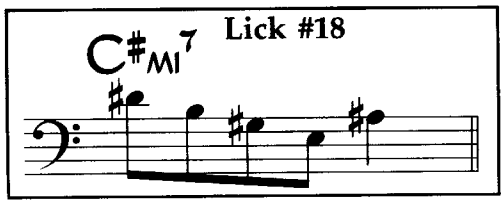
17a)



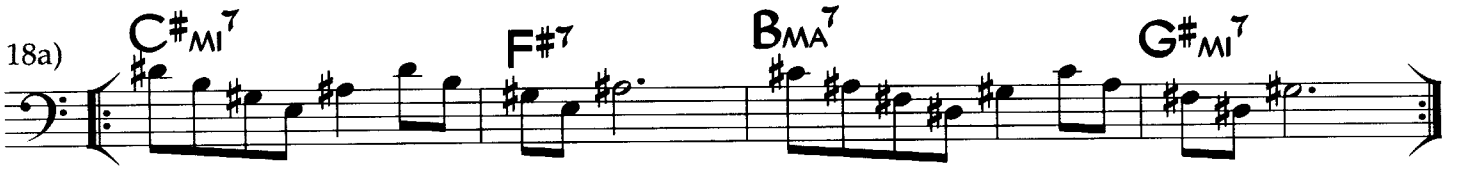
Improvise on this progression, referring back to the lick periodically.

17b)

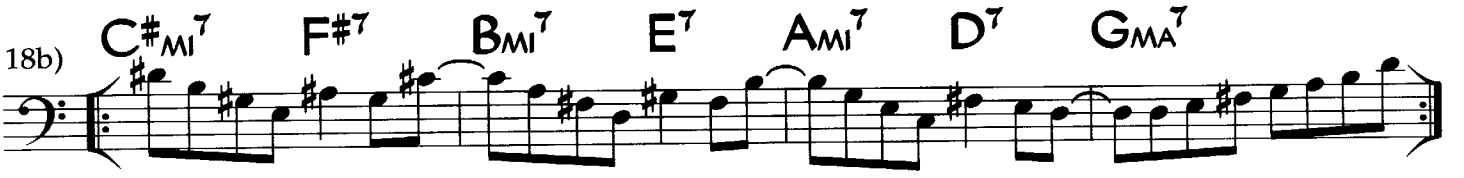


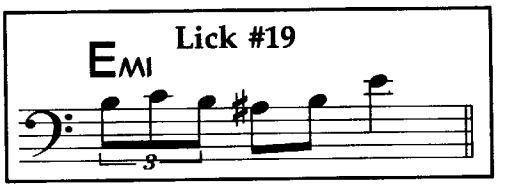


Play as is, then transpose the progression and lick to other keys.

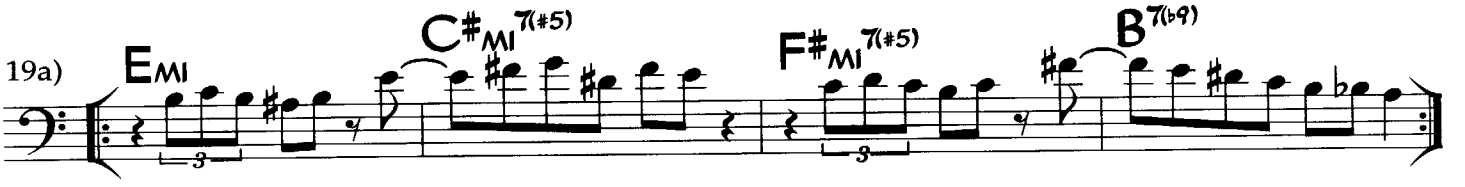


Improvise on this progression, referring back to the lick periodically.

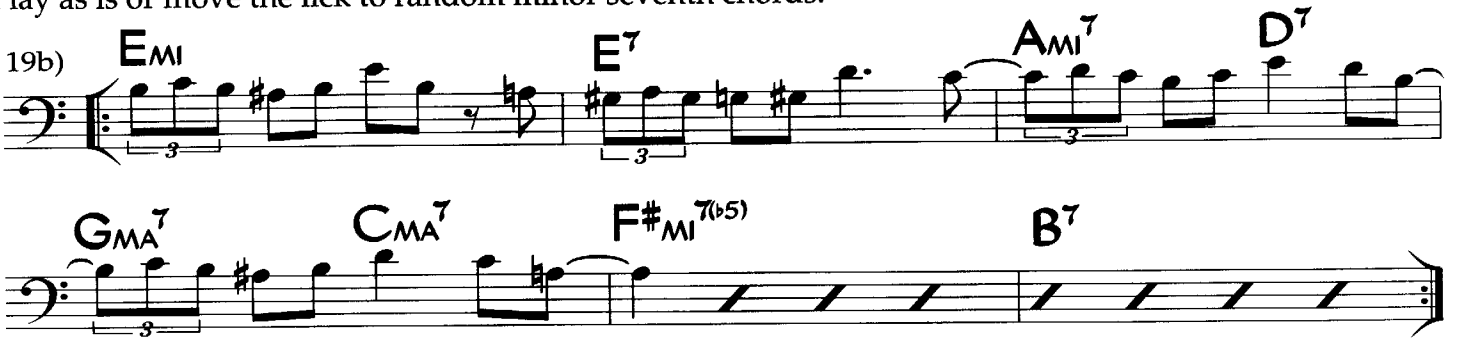


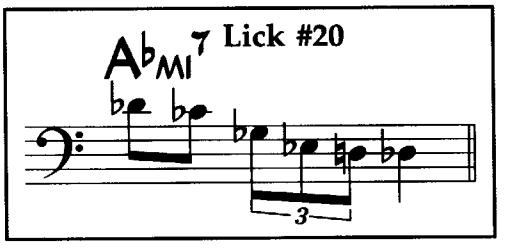


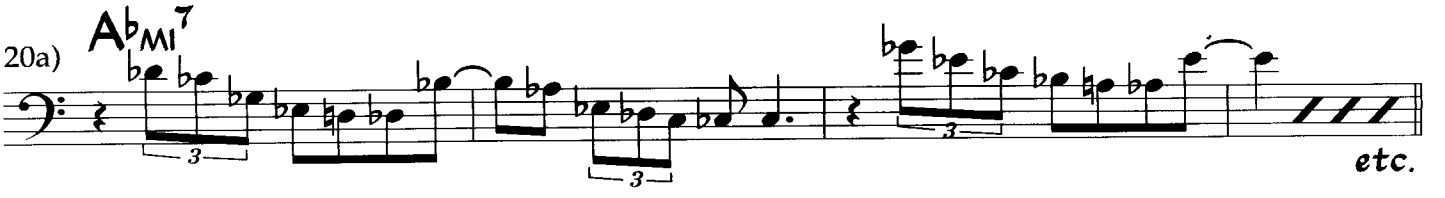
Improvise on this progression, referring back to the lick periodically.



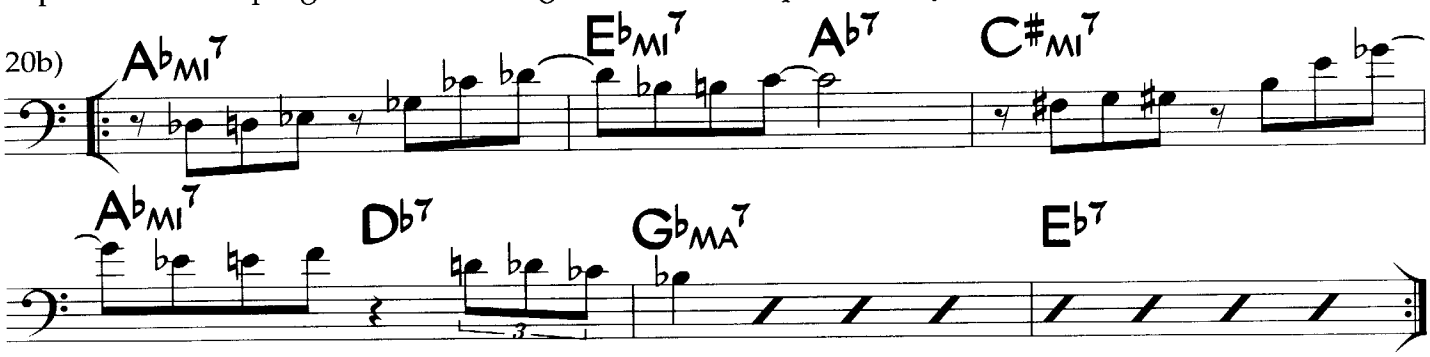
Play as is or move the lick to random minor seventh chords.

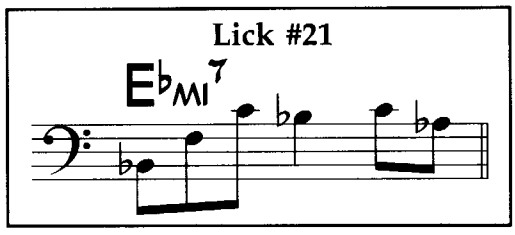




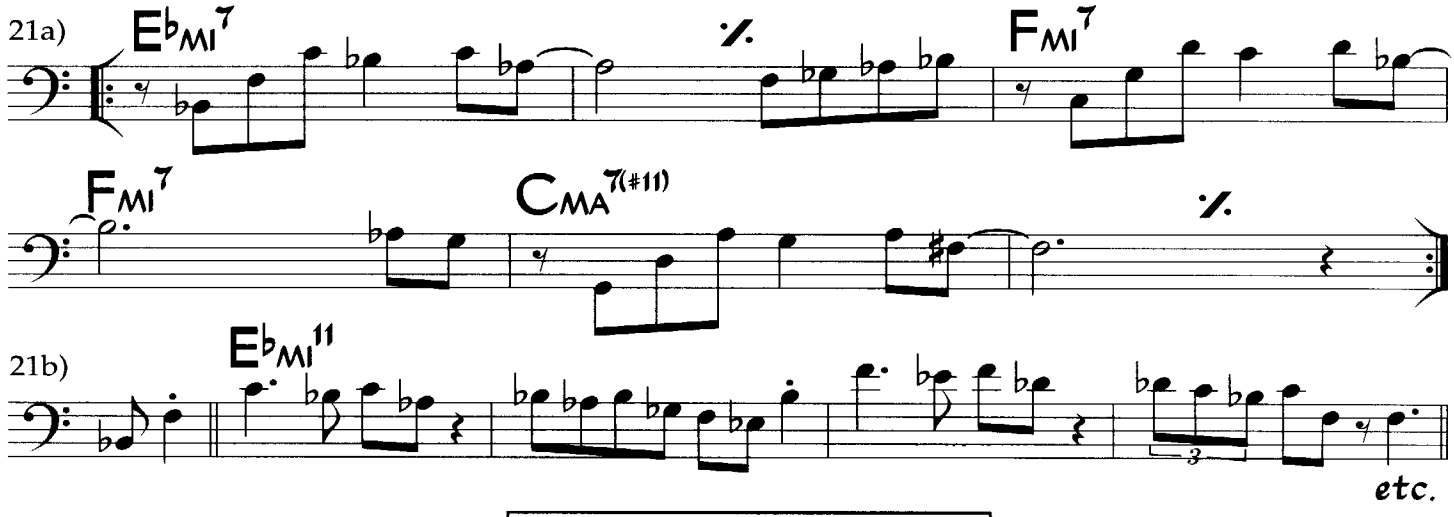


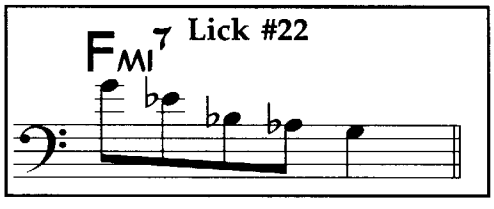
Improvise on this progression, referring back to the lick periodically.



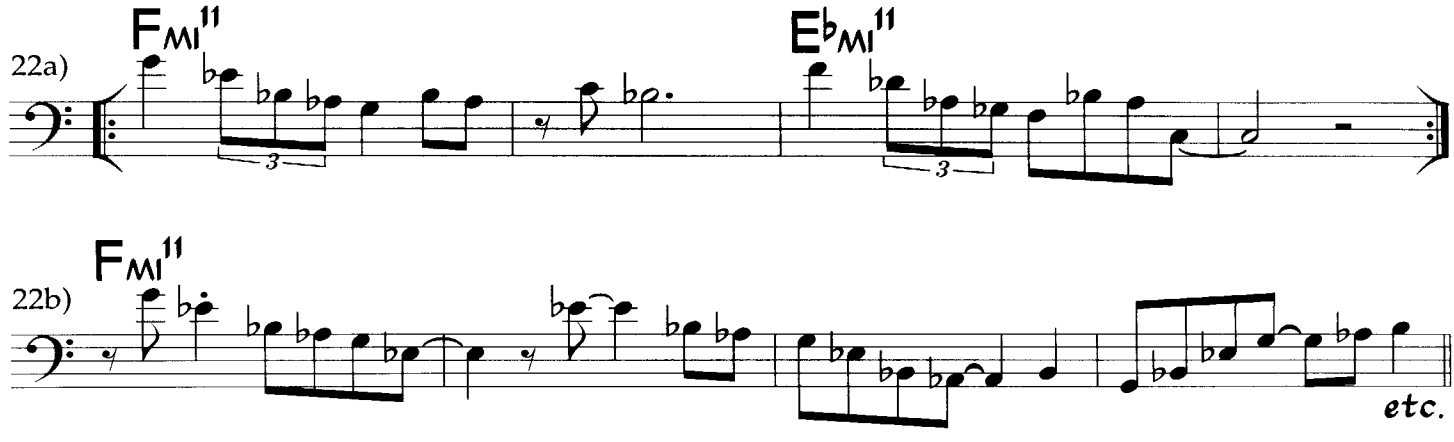


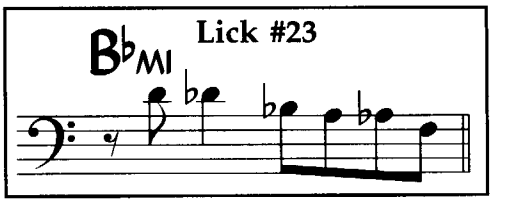
Play as is or transpose the lick to random minor seventh chords.

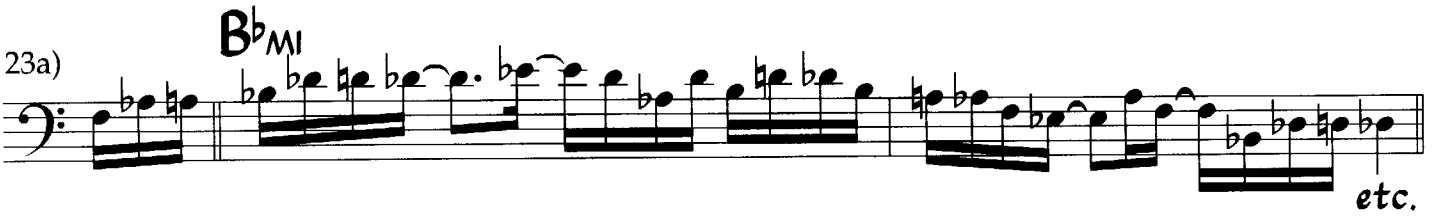




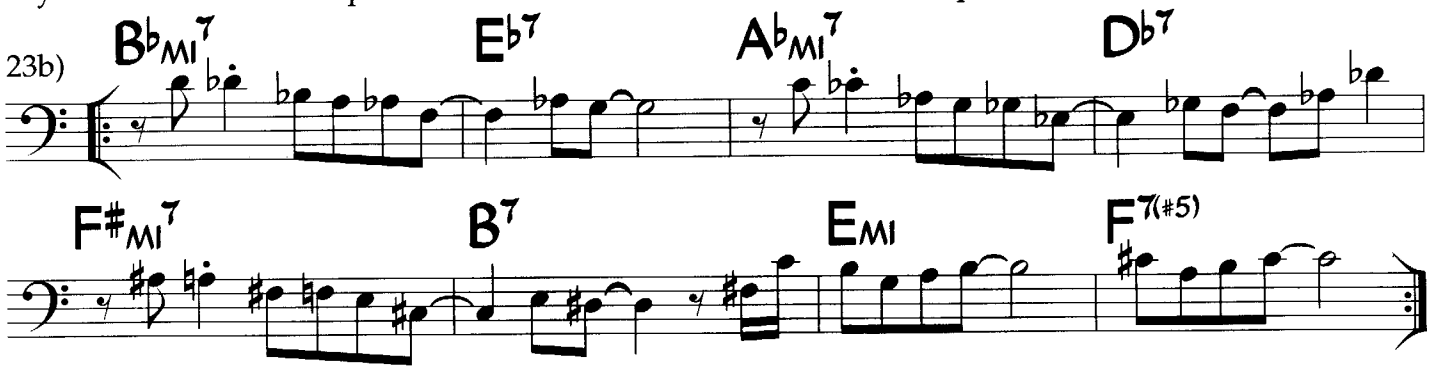
Play as a vamp or continue down in whole steps.

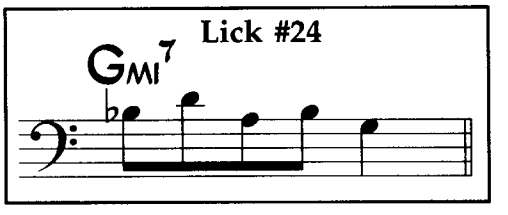




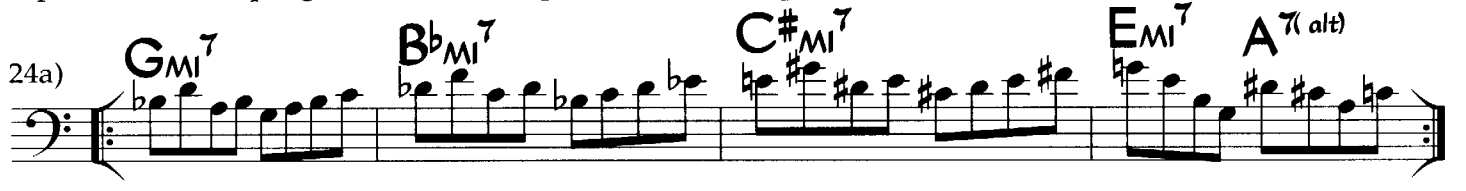


Play as is or continue the pattern of the first 6 bars down in whole steps.

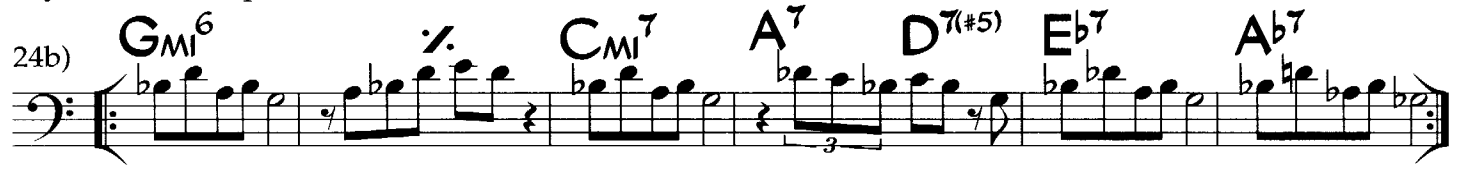


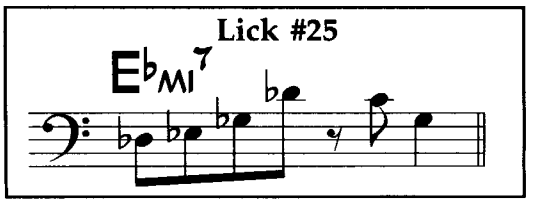


Improvise on this progression, referring back to the lick periodically.

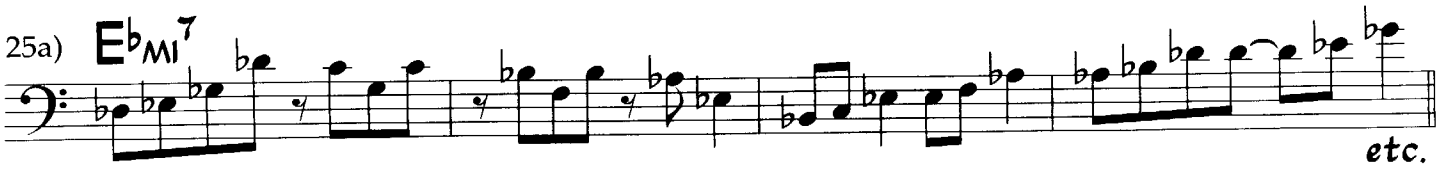


Play as is or transpose the lick to random minor seventh chords.



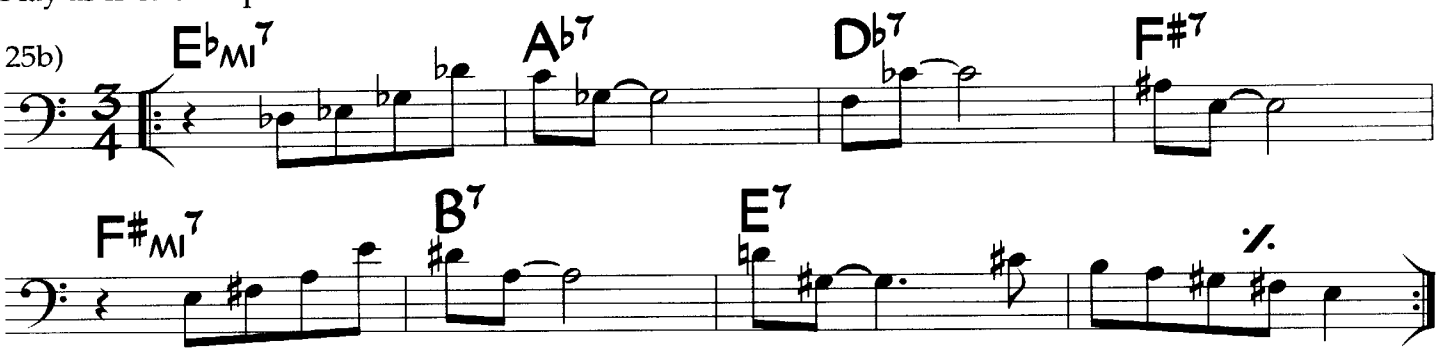


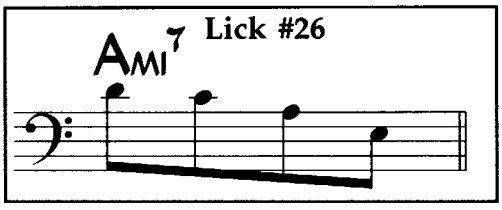
25a)



Play as is or transpose the lick to random minor seventh chords.

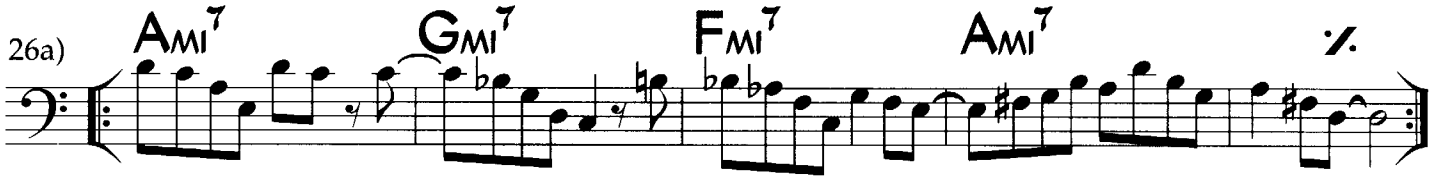
25b)



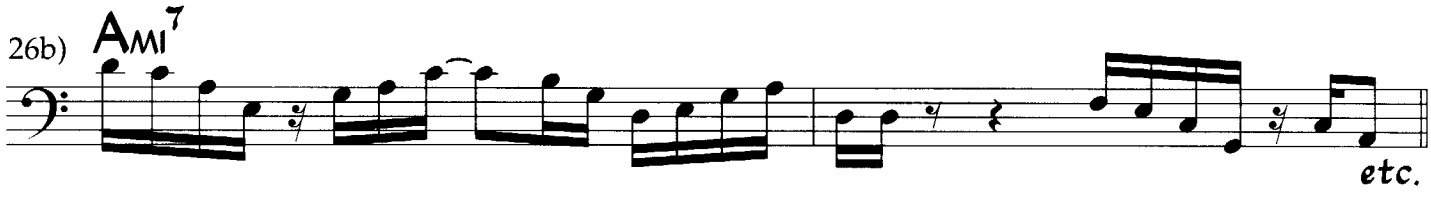


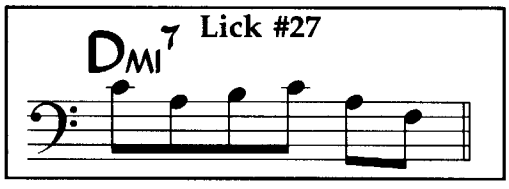
Play as is or transpose the lick to random minor seventh chords.

26a)



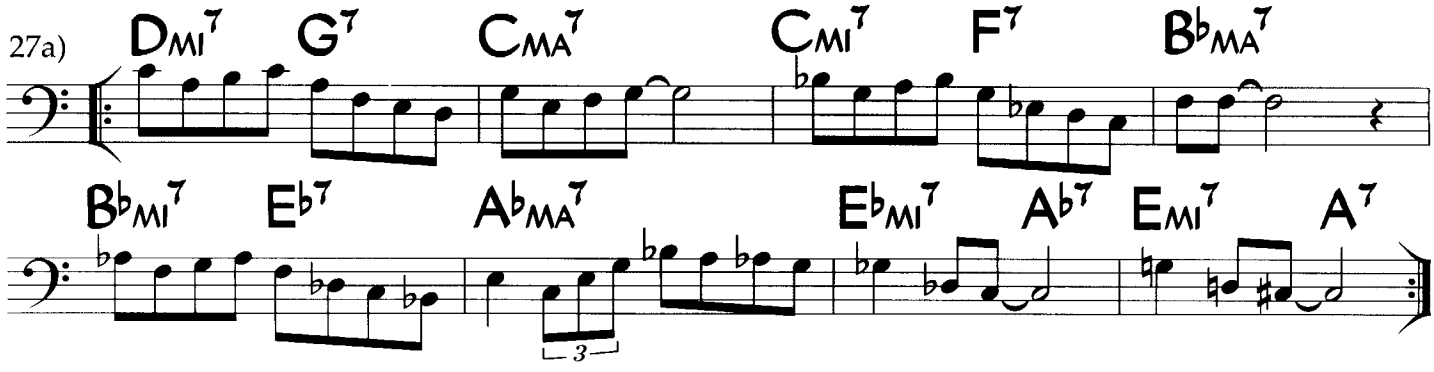
26b)



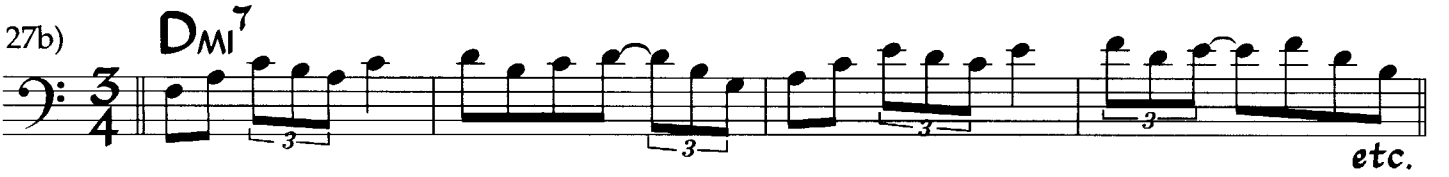


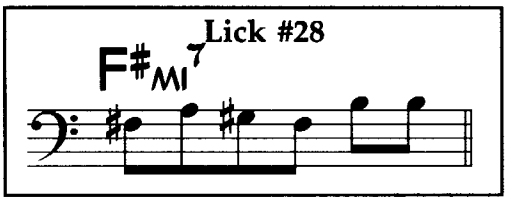
Improvise on this progression, referring back to the lick periodically.

27a)



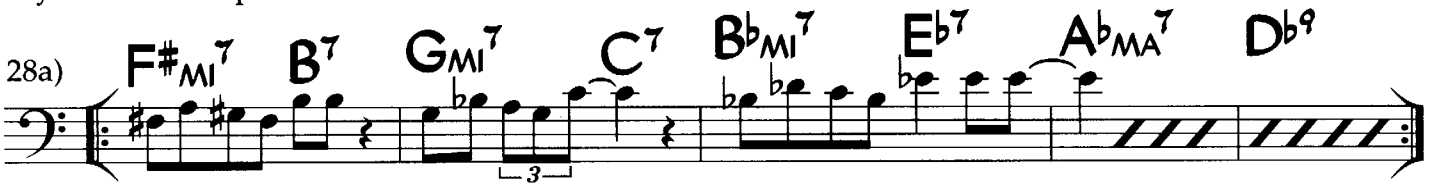
27b)



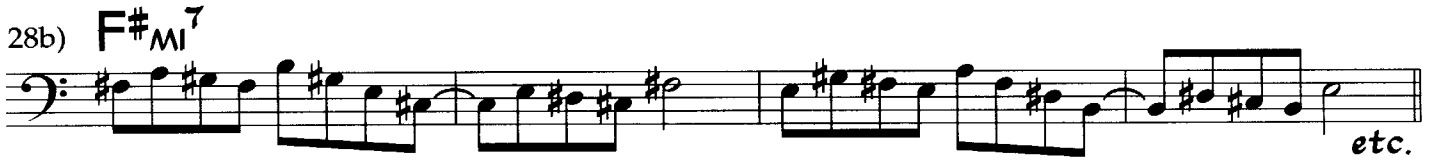


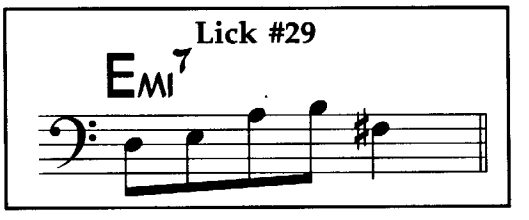
Play as is or transpose the lick to random minor seventh chords.

28a)



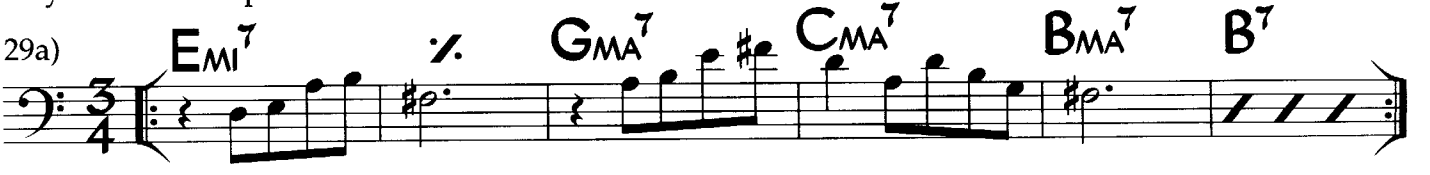
28b)



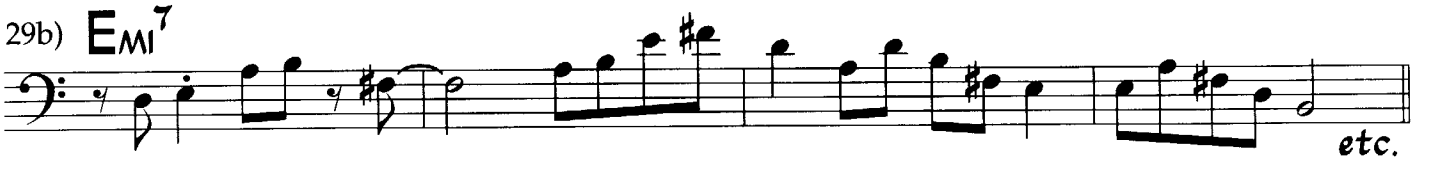


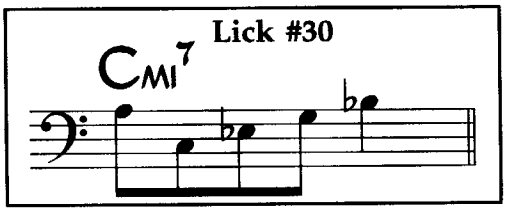
Play as is or transpose the lick to random minor seventh chords.

29a)



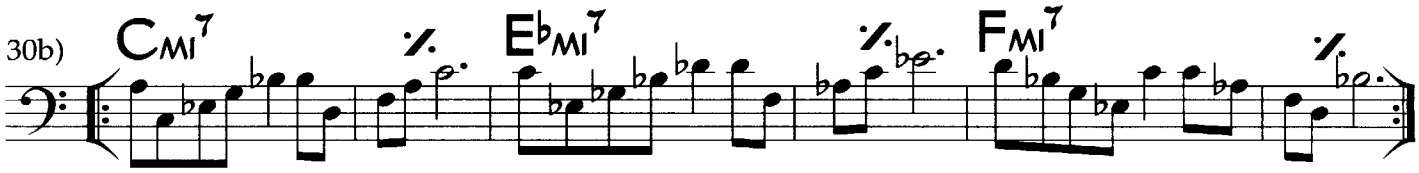
29b)

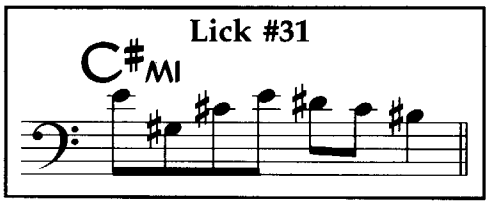




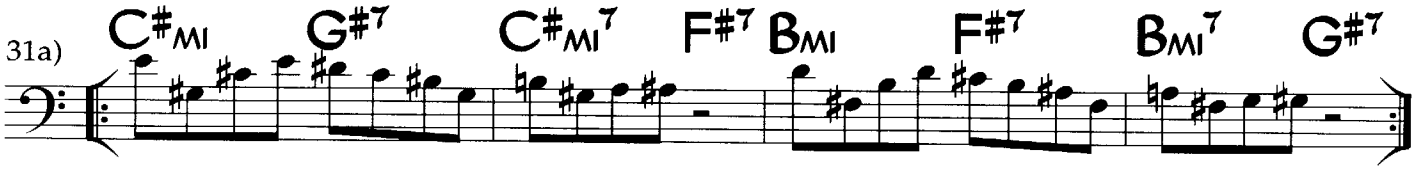
Play as is or transpose the lick to random minor seventh chords.

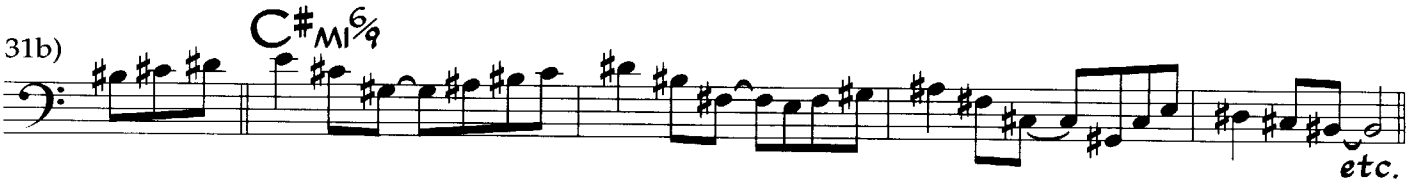
Play as is or transpose the lick to random minor seventh chords.

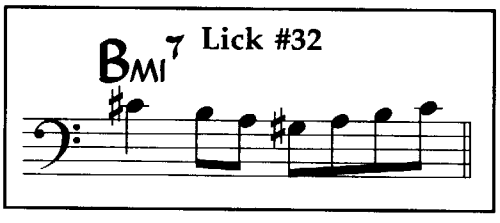




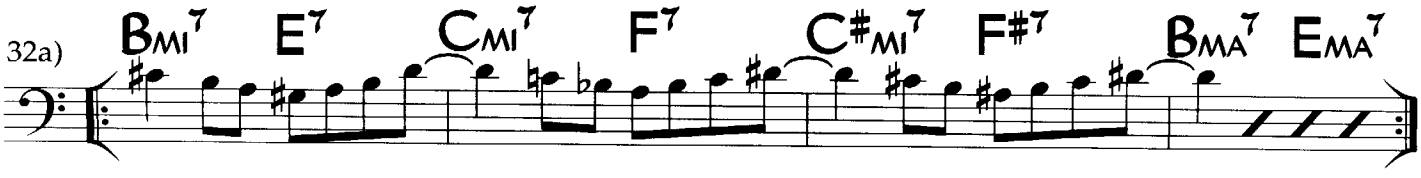
Play as is or continue the 2 bar pattern down in whole steps.



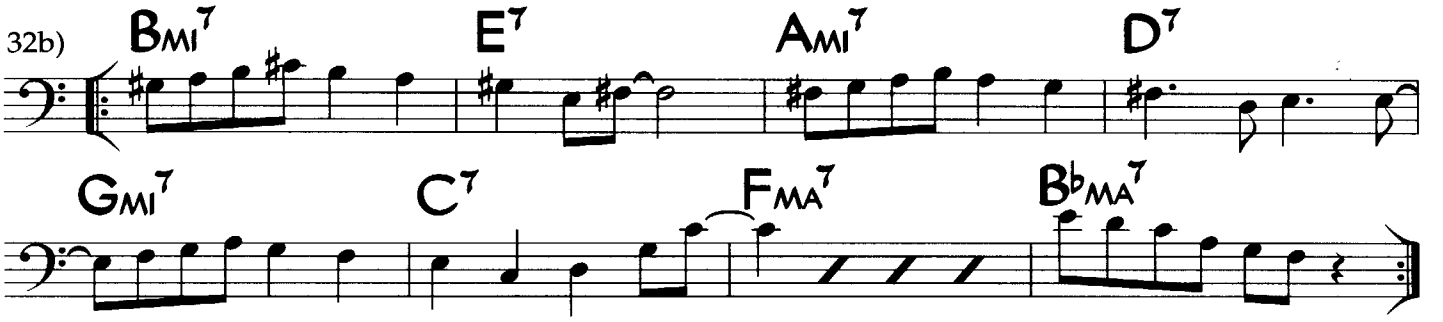


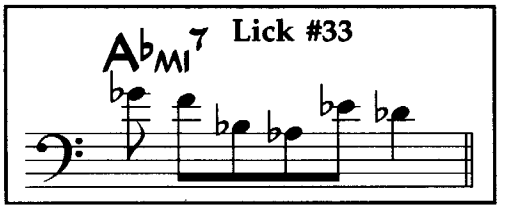


Play as is or transpose the lick to random minor seventh chords.

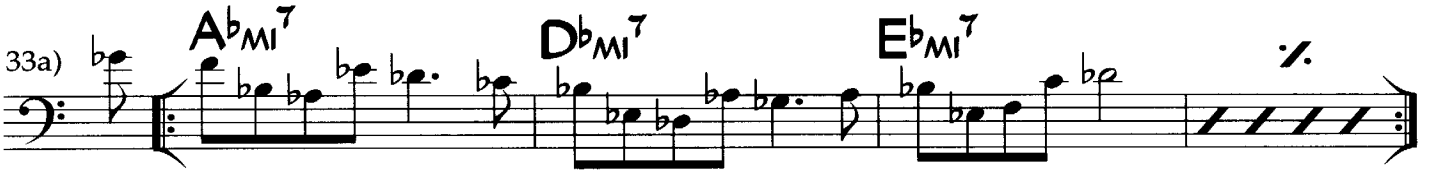


Improvise on this progression, referring back to the lick periodically.

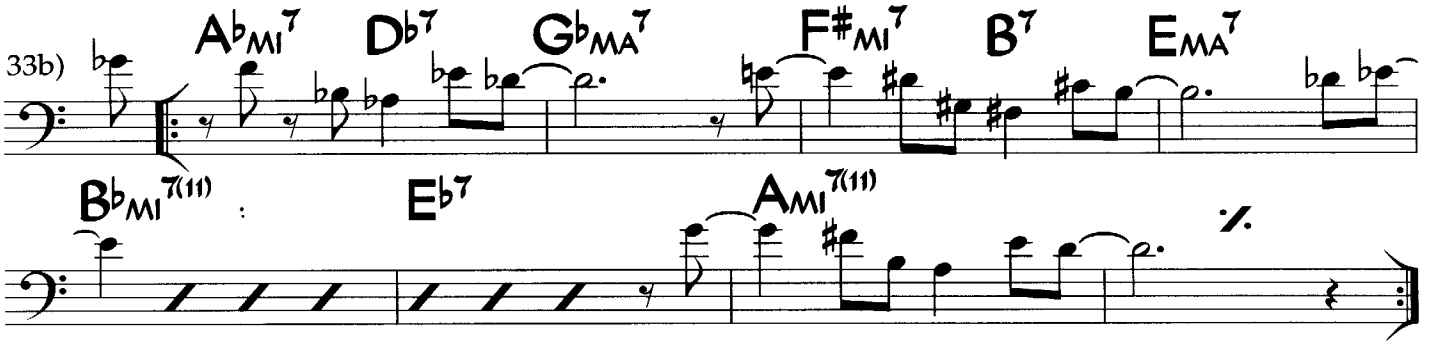


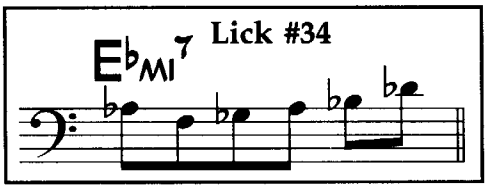


Play as is or transpose the lick to random minor seventh chords.

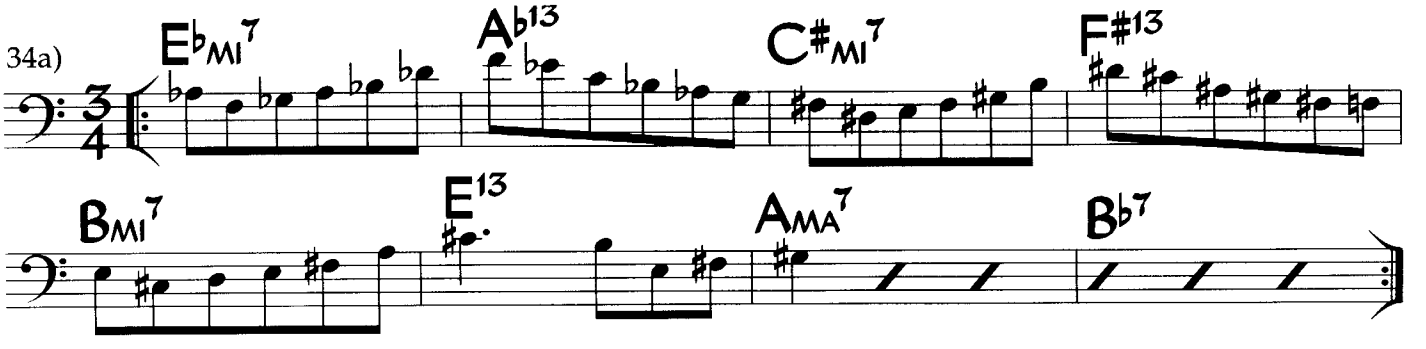


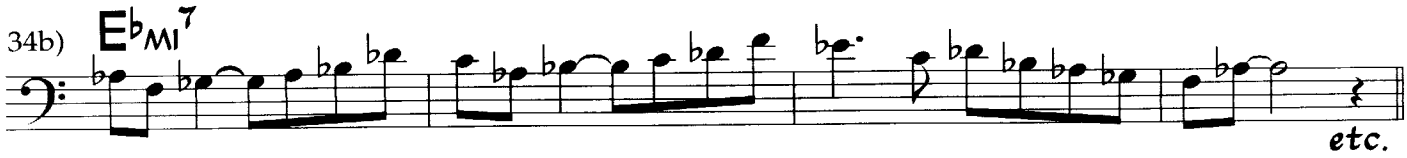
Improvise on this progression, referring back to the lick periodically.



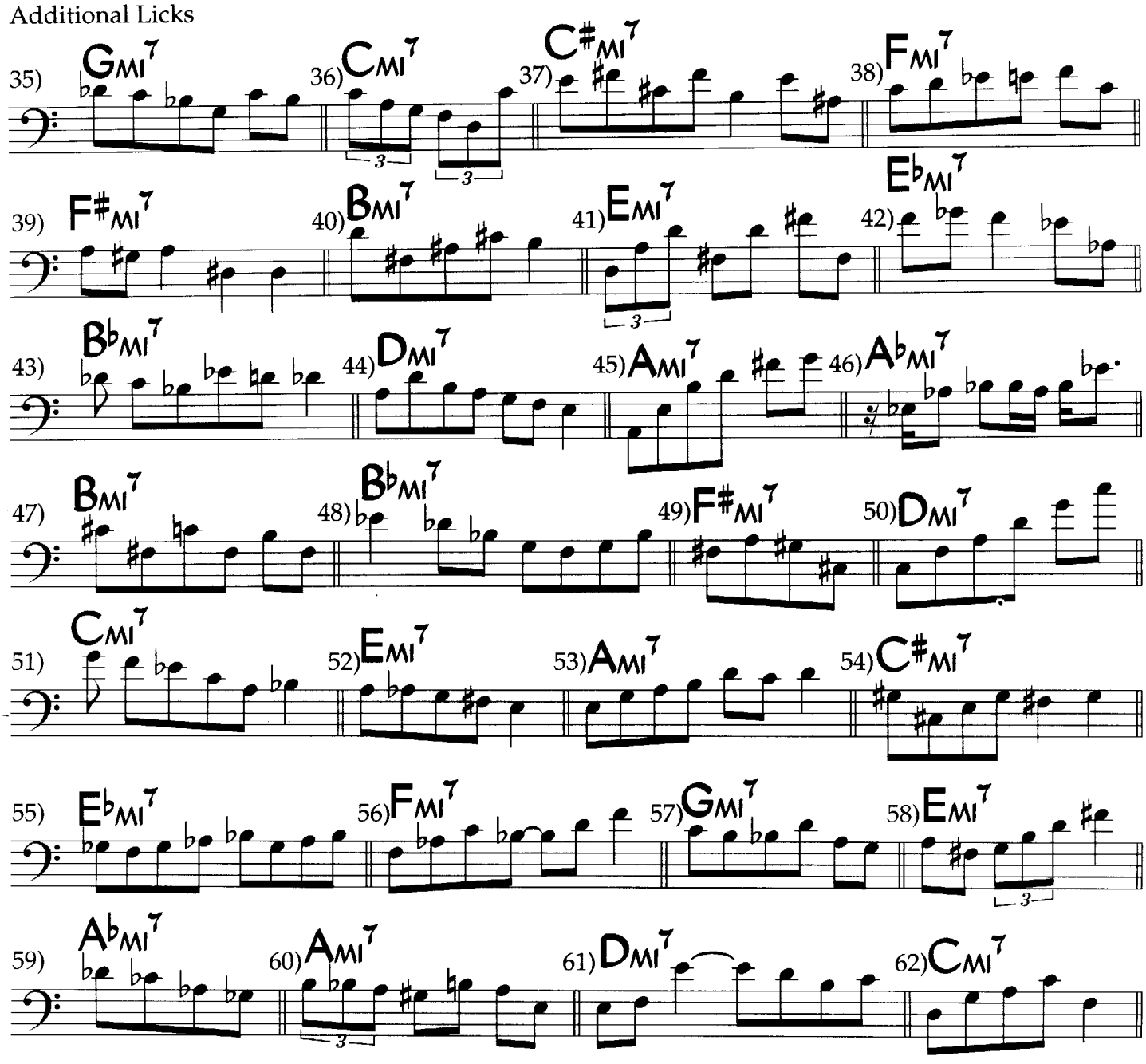


Play as is or continue the pattern of the first 6 bars down in whole steps.





Additional Licks



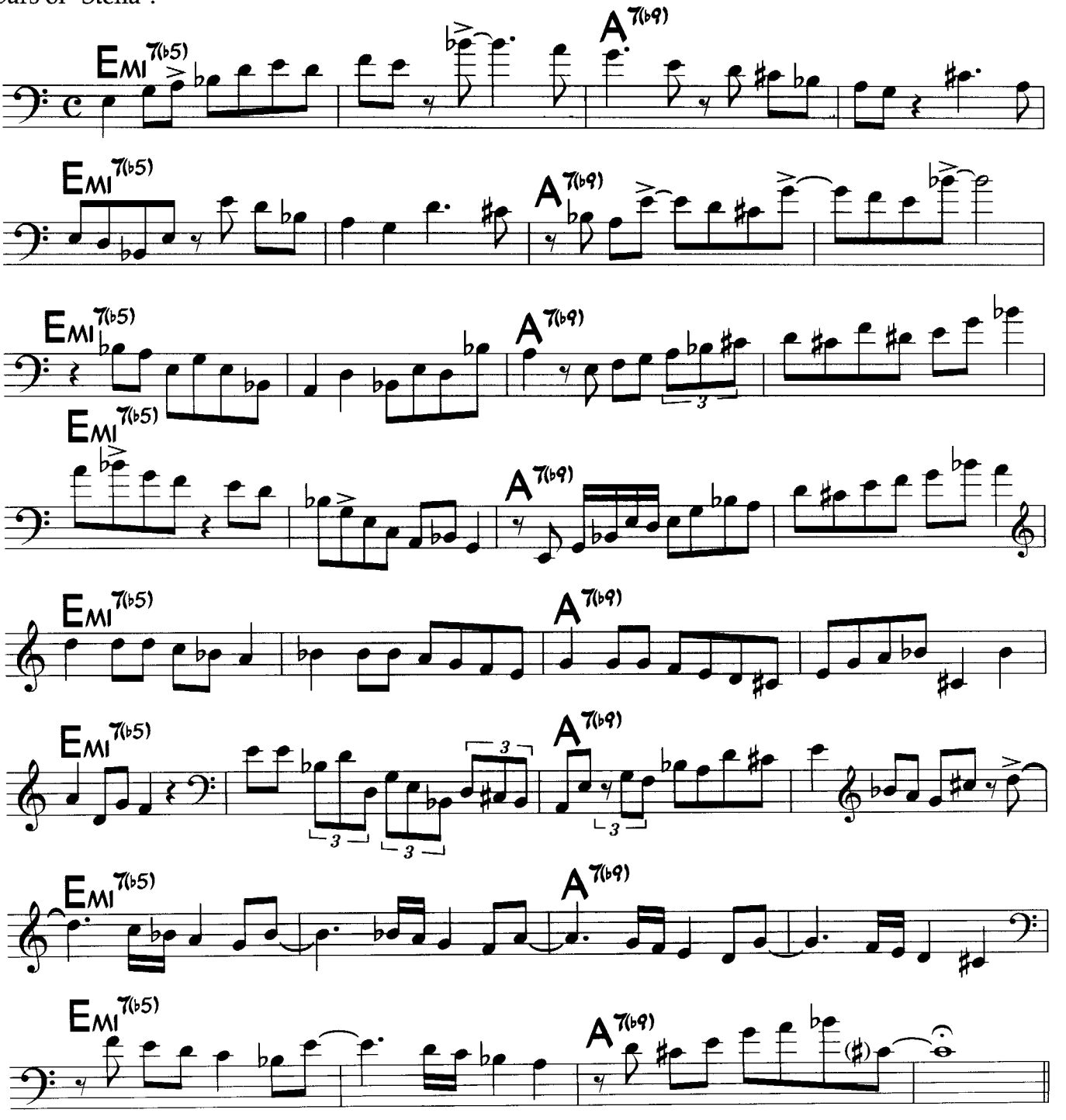
CHAPTER FOUR

PRACTICING SOLOING ON TUNES

The idea of each exercise in this chapter is to isolate one way of playing through the changes of a tune. Obviously, they will be more restricted sounding than what you would normally play, but we feel that if you go through at least one tune at length on each exercise, it will be time well spent. For the first group of exercises that break up a tune into smaller segments, our taped accompaniment will only be for a small portion of a tune, but we highly recommend that you take a complete tune through each exercise.

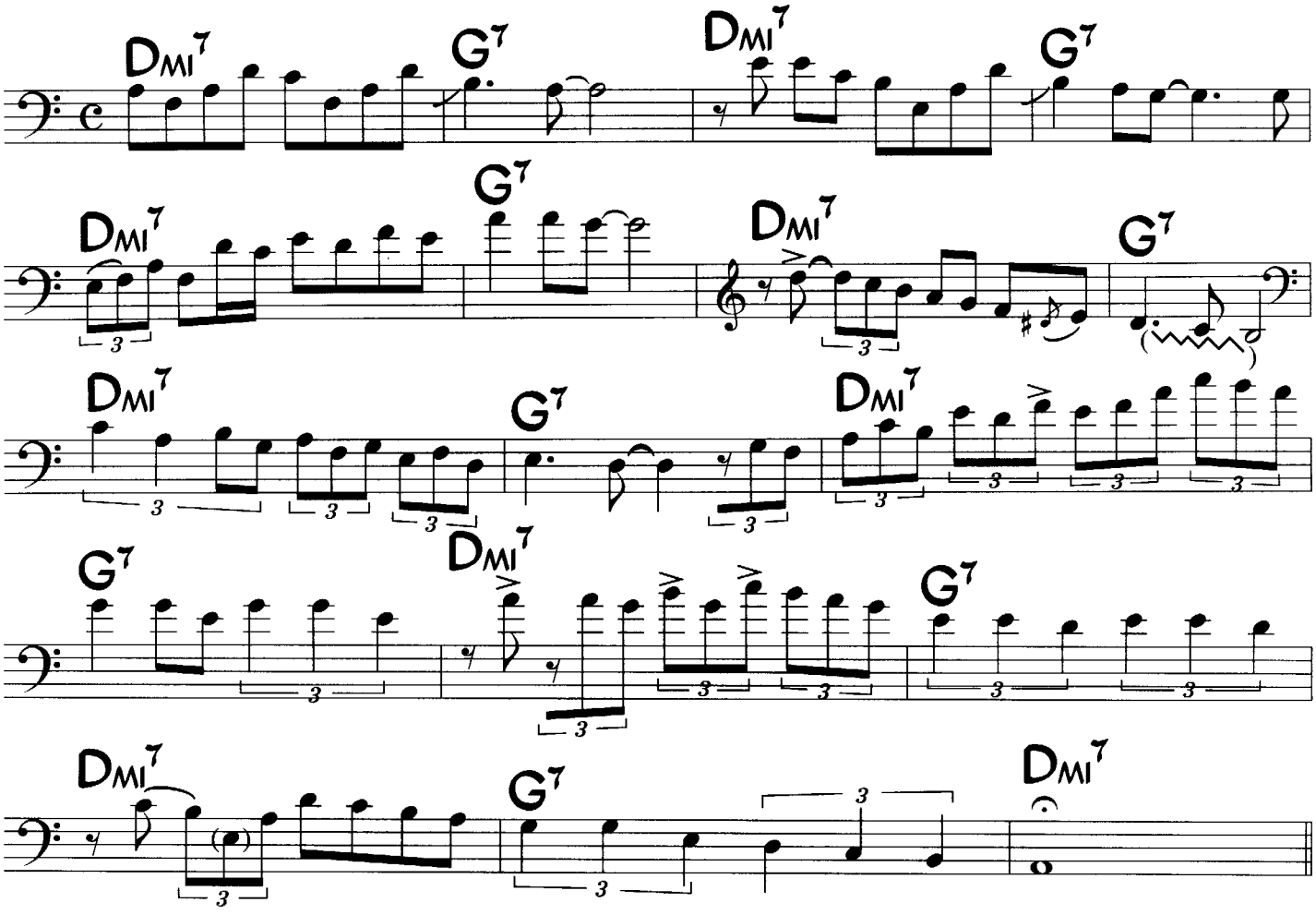
MASTERING EACH SECTION OF THE TUNE

EXERCISE #1 - Take a tune and break it up into two chord sections (1/2, 1 or two bars each). Play each section over and over until you are as comfortable as possible all over your instrument, e.g. the first two bars of "Stella".

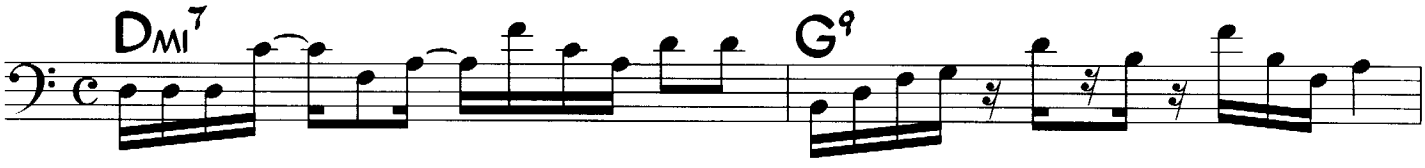


The next seven exercises will give you different ways to work on 2 chord vamps.

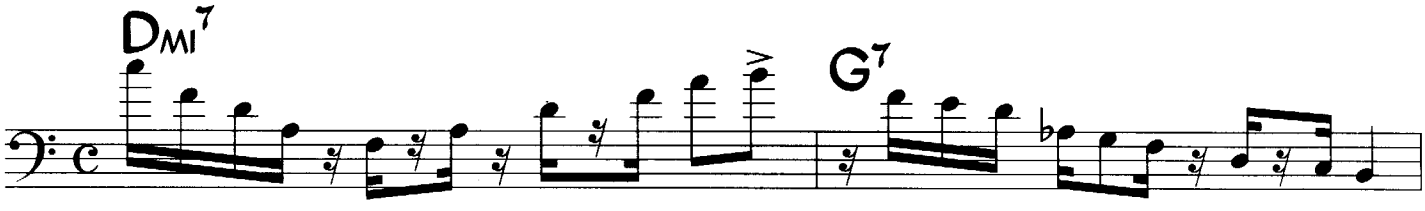
EXERCISE #2 - Try playing busier on the first chord and sparser on the second one or visa versa.



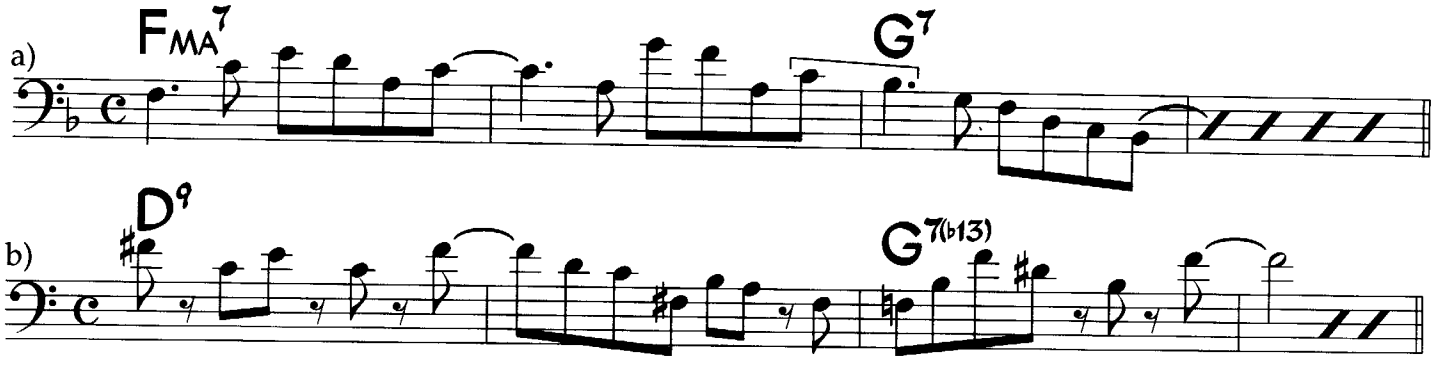
EXERCISE #3 - Play both chords in the same position (or as close as possible) for awhile, then move to another position. See Appendix I, #4 for position charts.



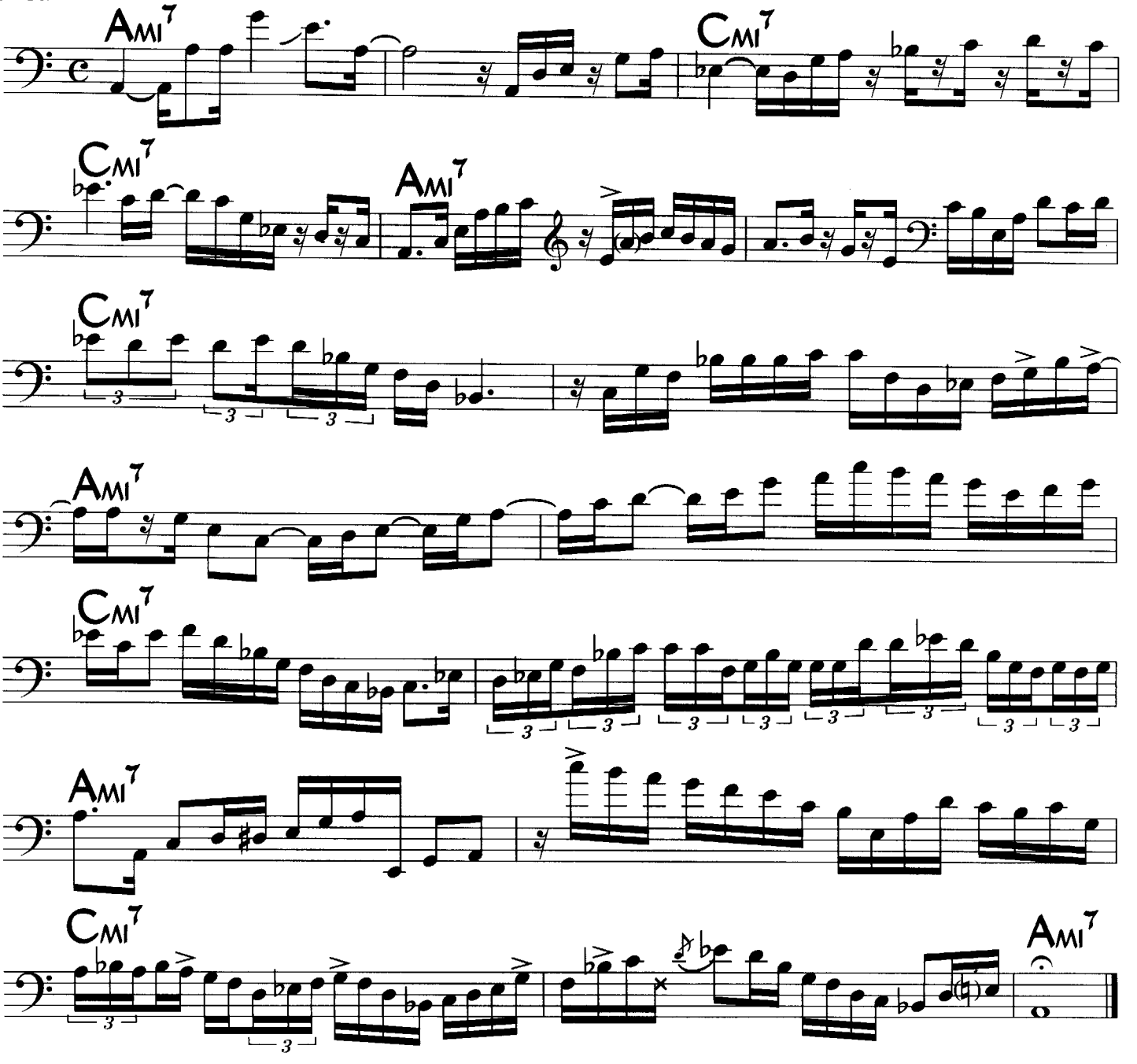
EXERCISE #4 - Play pure arpeggios of the first chord, then a less strict version of the second chord, or visa versa.



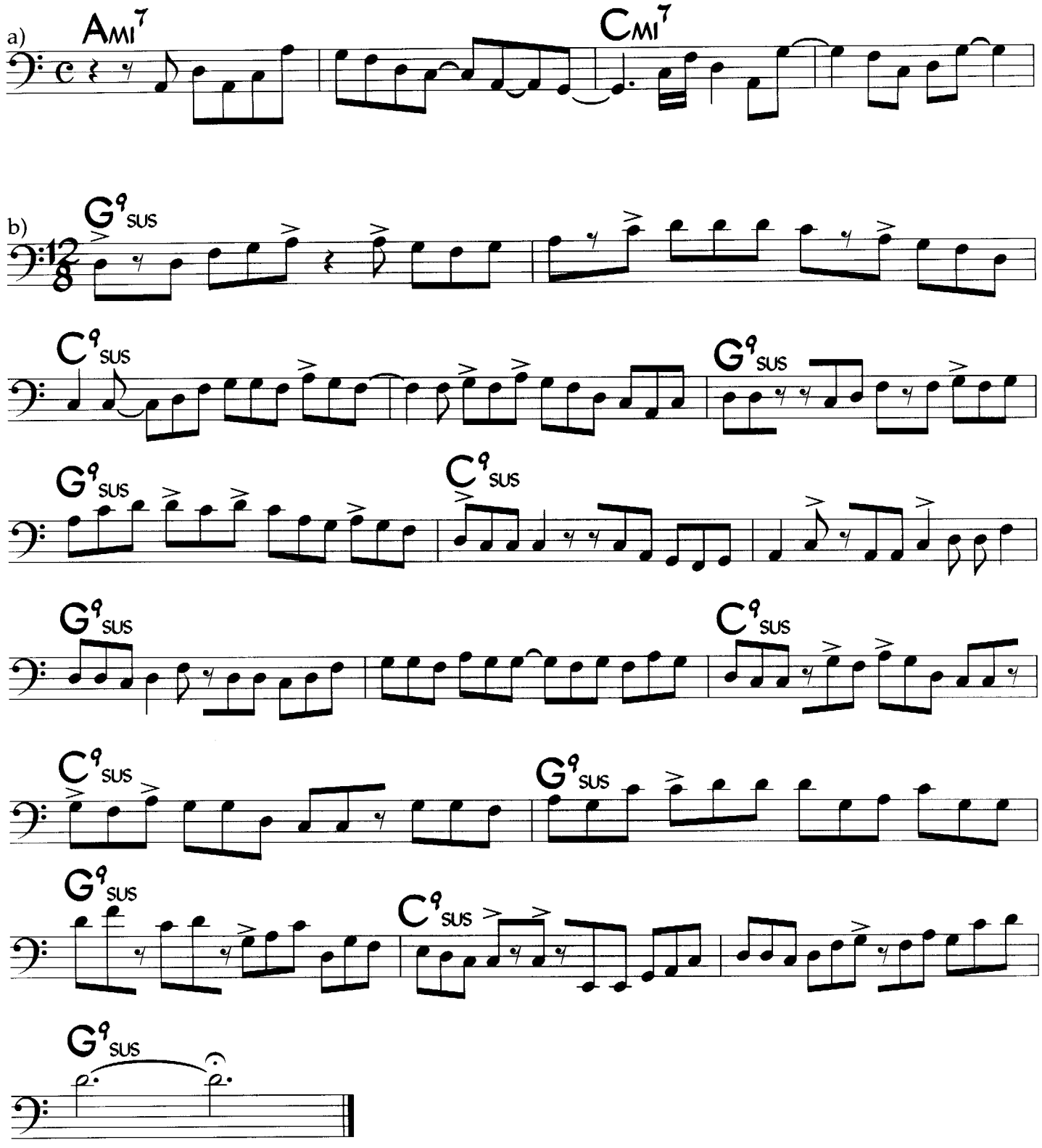
EXERCISE #5 - If there are any half step movements between notes of the two chords, try emphasizing that relationship. (Beat 1 of a bar to beat 1 of the next bar or beat 4 of a bar to beat 1 of the next bar are the most obvious ways to do that).



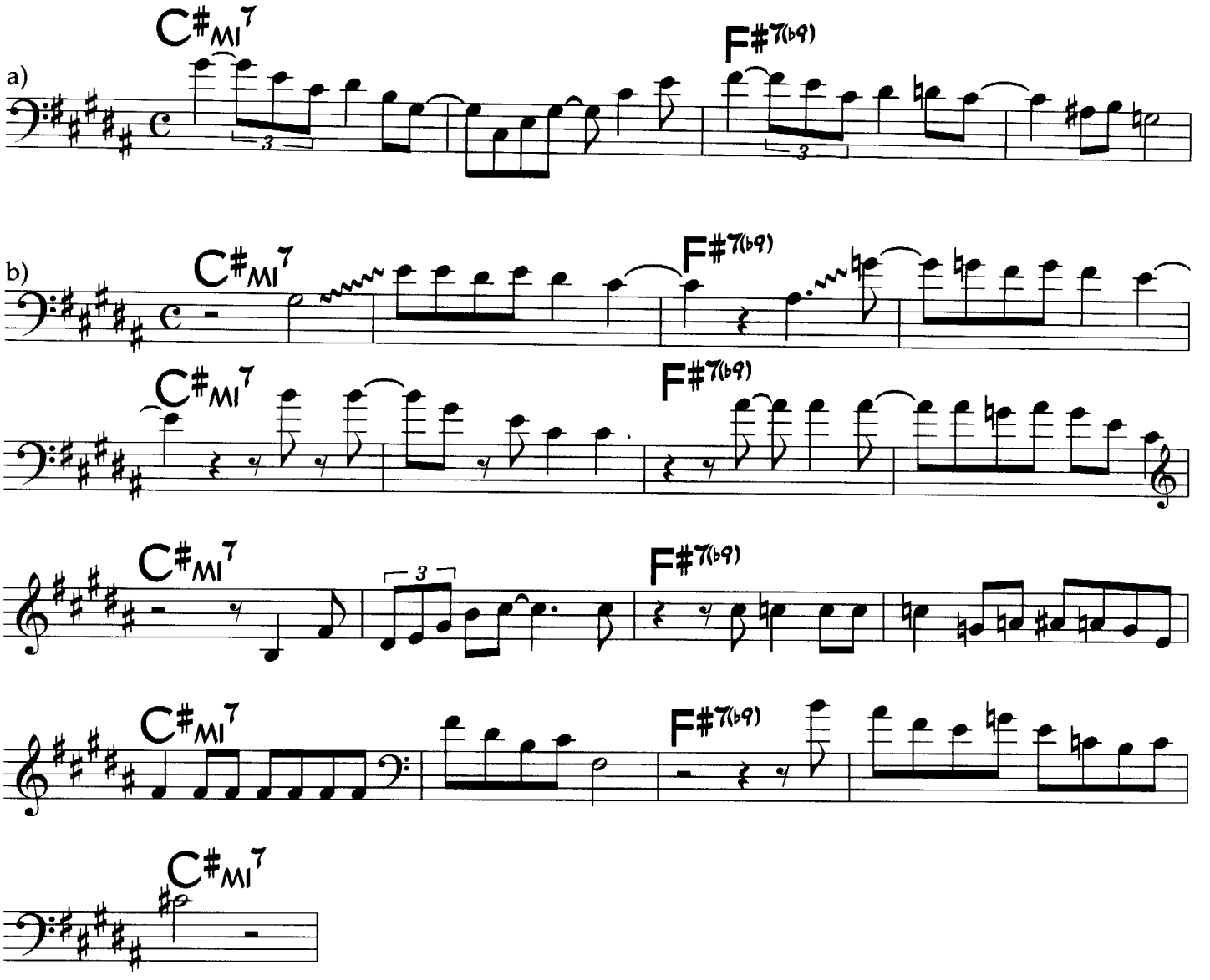
EXERCISE #6 - Try emphasizing notes of the second chord that aren't in the scale of the first one, if any exist.



EXERCISE #7 - Try emphasizing only the notes that belong to the parent scales of both chords. In the following example, the notes of the F major pentatonic scale fit both the A minor and C minor chords (in example a) and also the Gsus9 and Csus9 chords (in example b).

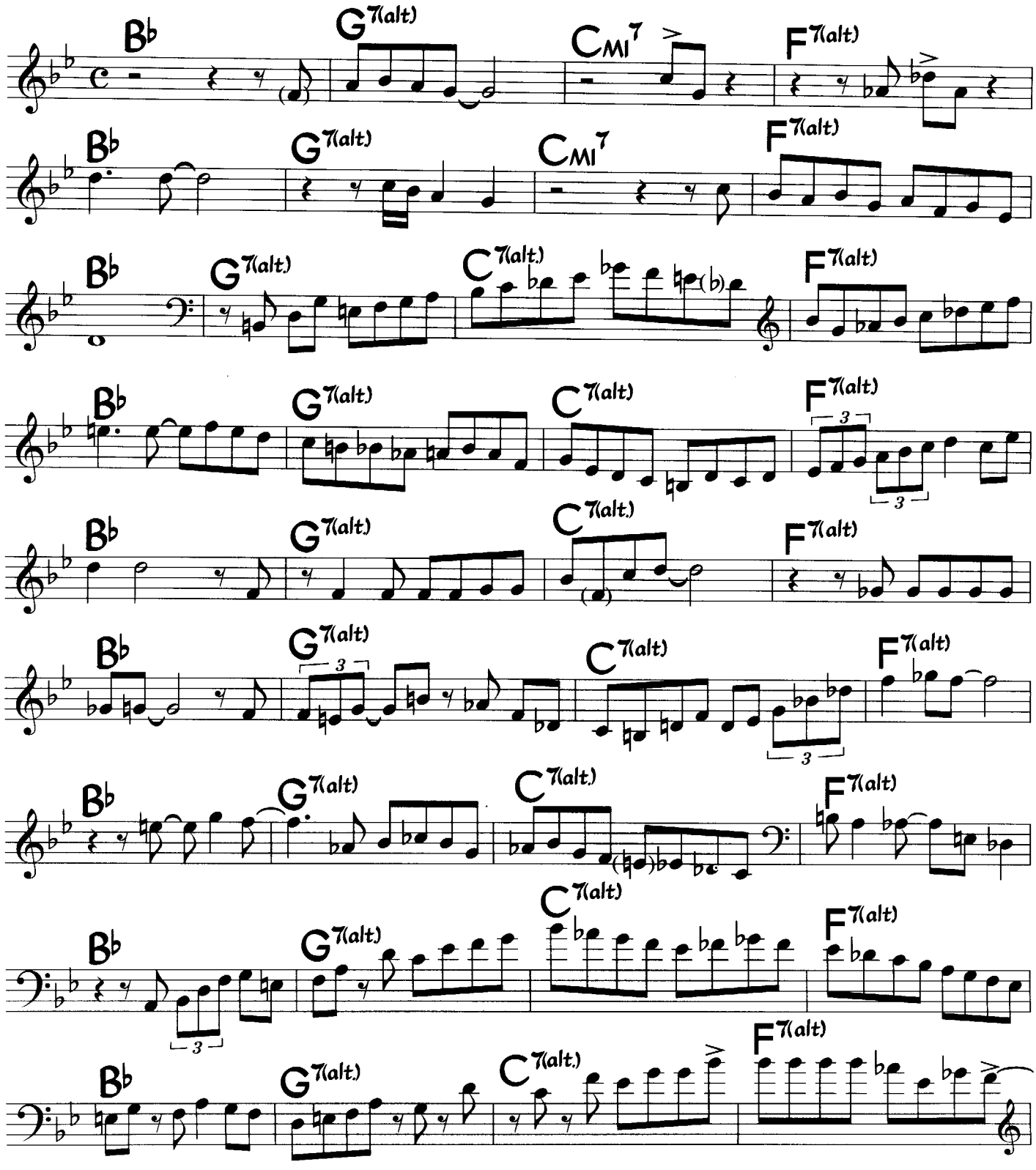


EXERCISE #8 - Pick any target note you want in each chord and emphasize it every time by playing it on beat 1, holding it longer than other notes, repeating it, etc. Try this also with spontaneous target notes instead of pre-planned ones.



EXERCISE #9- After you've finished exercises 1-8, take each 4 bar phrase of the tune and play it over and over until you feel like your soloing is independent of the changes underneath it, i.e. you are not playing notes just because they intellectually fit the chord. Some tunes will be structured in other than four bar segments, so divide the tune up into organic sections.

On the taped example, the basic progression is I-VI-II-V in Bb. Here is a transcription of Marc's improvised solo on this concept.



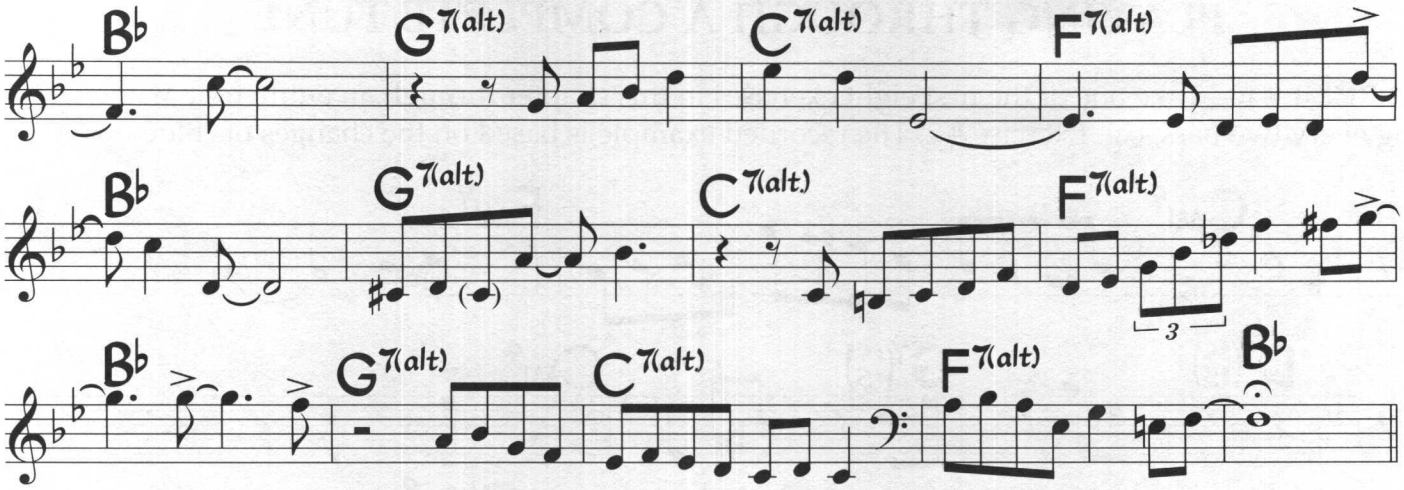
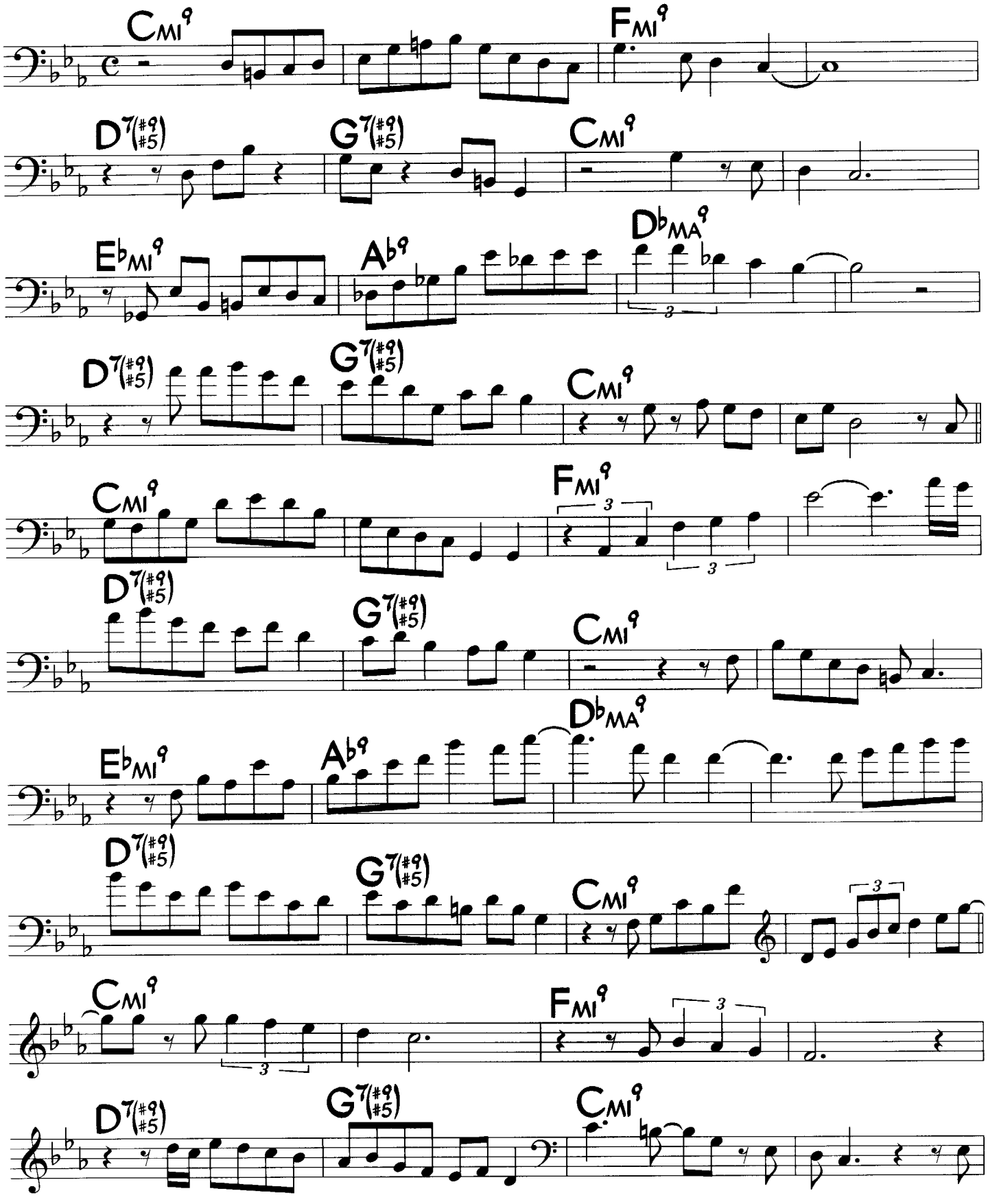


Photo by Hyou Vielz

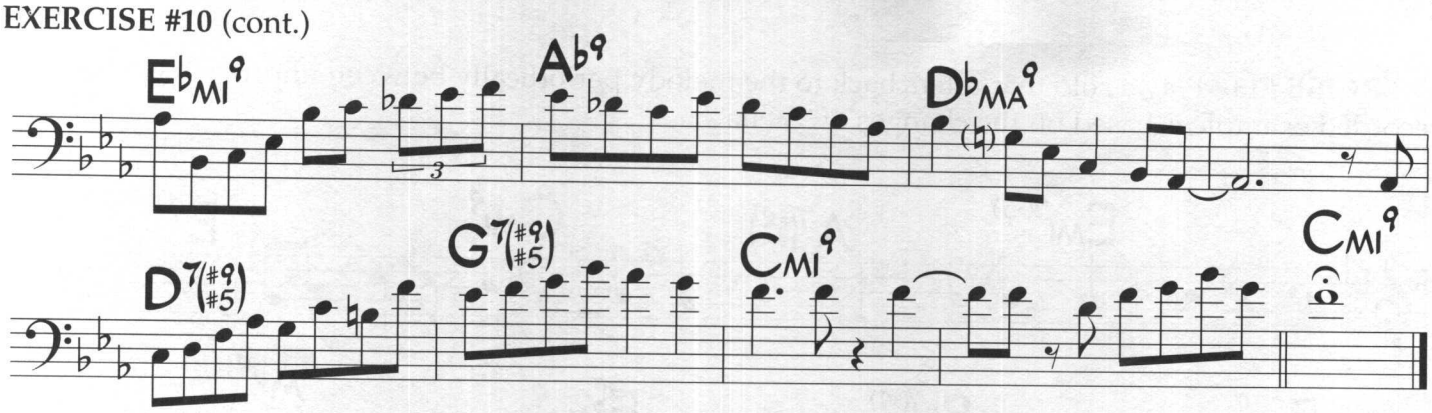
MARC JOHNSON

PLAYING THROUGH A COMPLETE TUNE

EXERCISE #10 - Take one of the first eight exercises in this chapter through an entire tune without stopping every two bars, e.g. Exercise # 2. The recorded example is based on the changes of "Blue Bossa".



EXERCISE #10 (cont.)



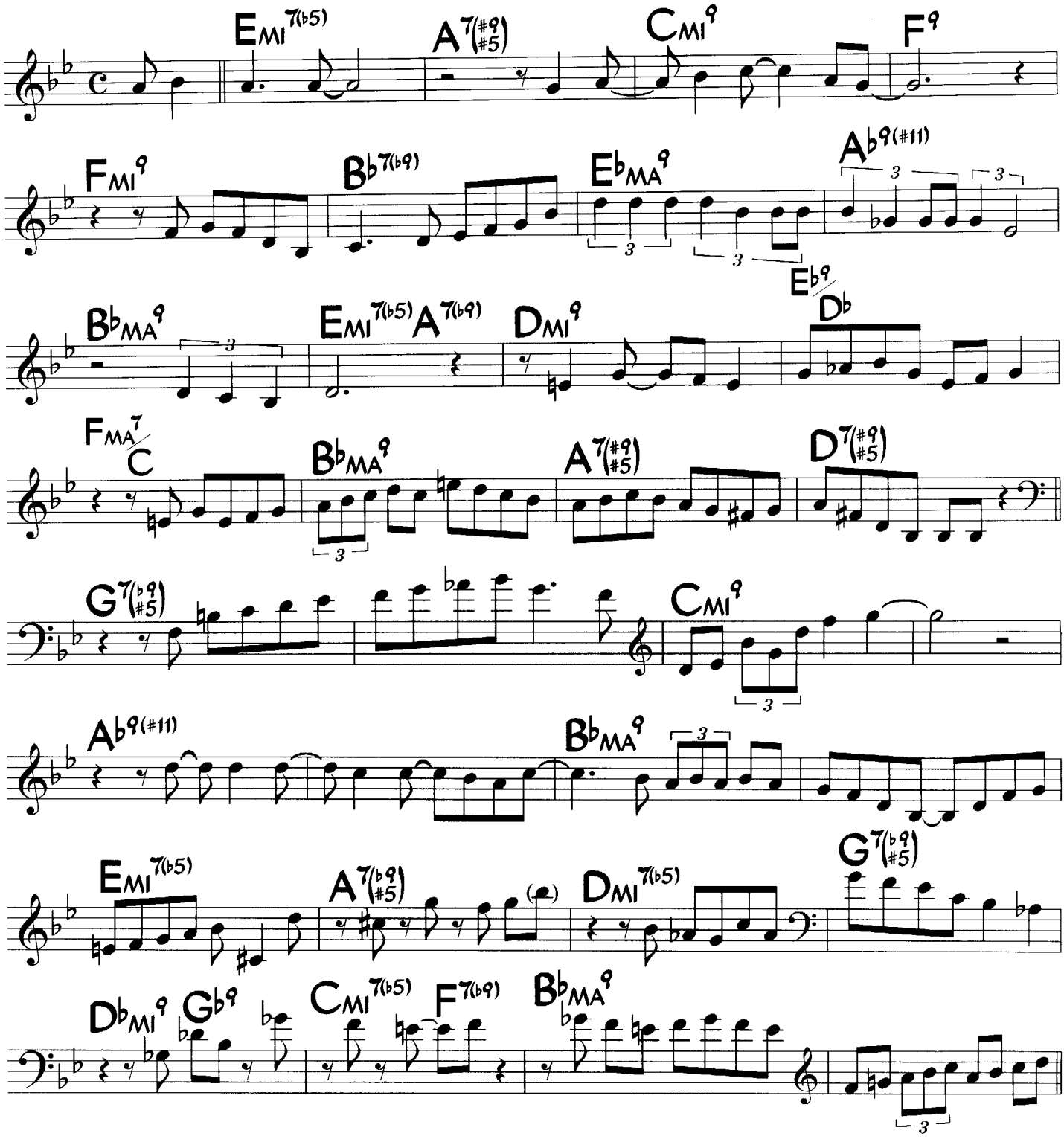
EXERCISE #11 - Play the melody to the tune until you've memorized it. Strive for horn-like phrasing so that the melody breathes and sings.

EXERCISE #12 - Play the melody but feel free to embellish it whenever you want, as long as it remains recognizably the melody.

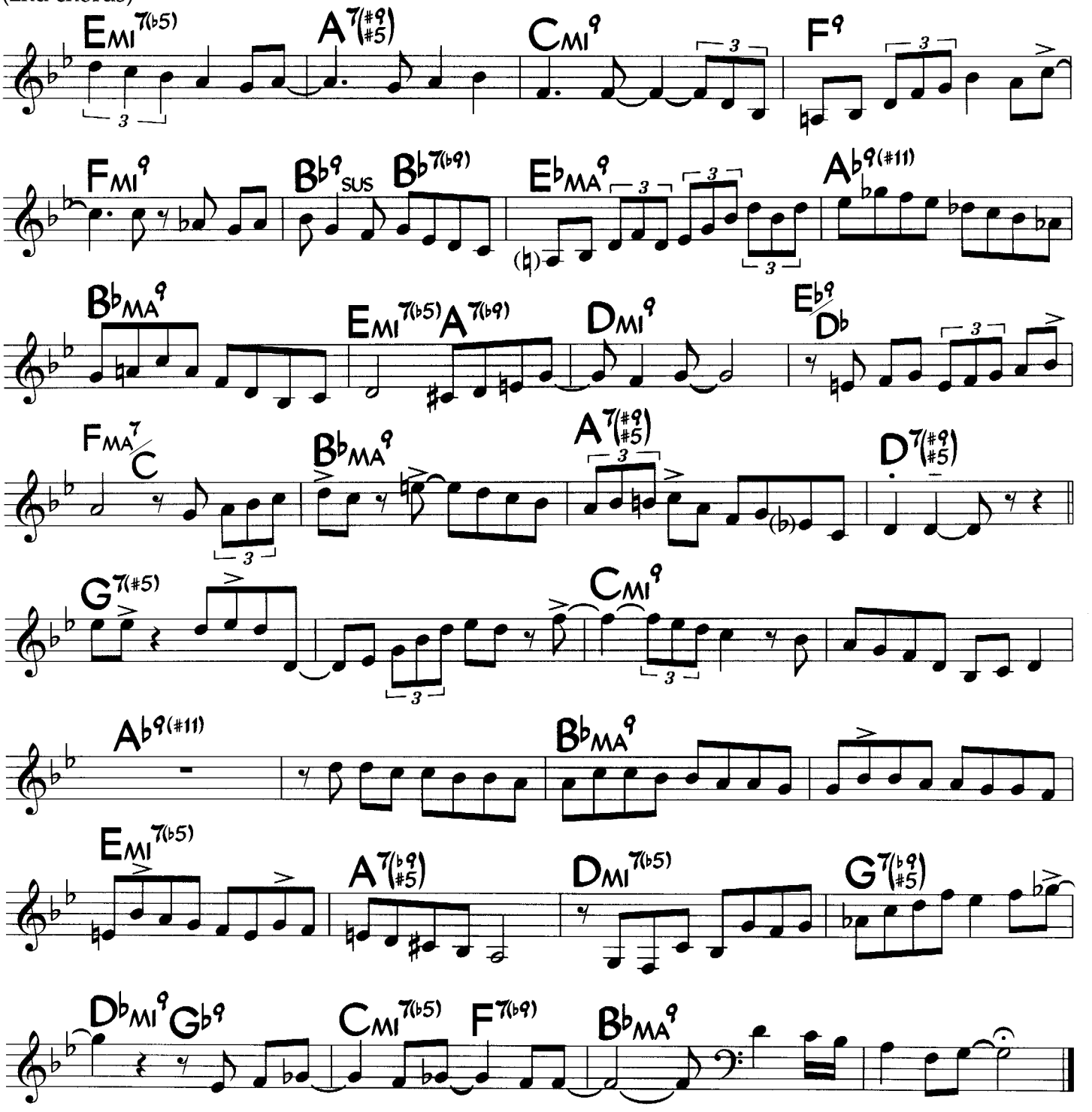
Photo by Tom Copi

JACO PASTORIUS

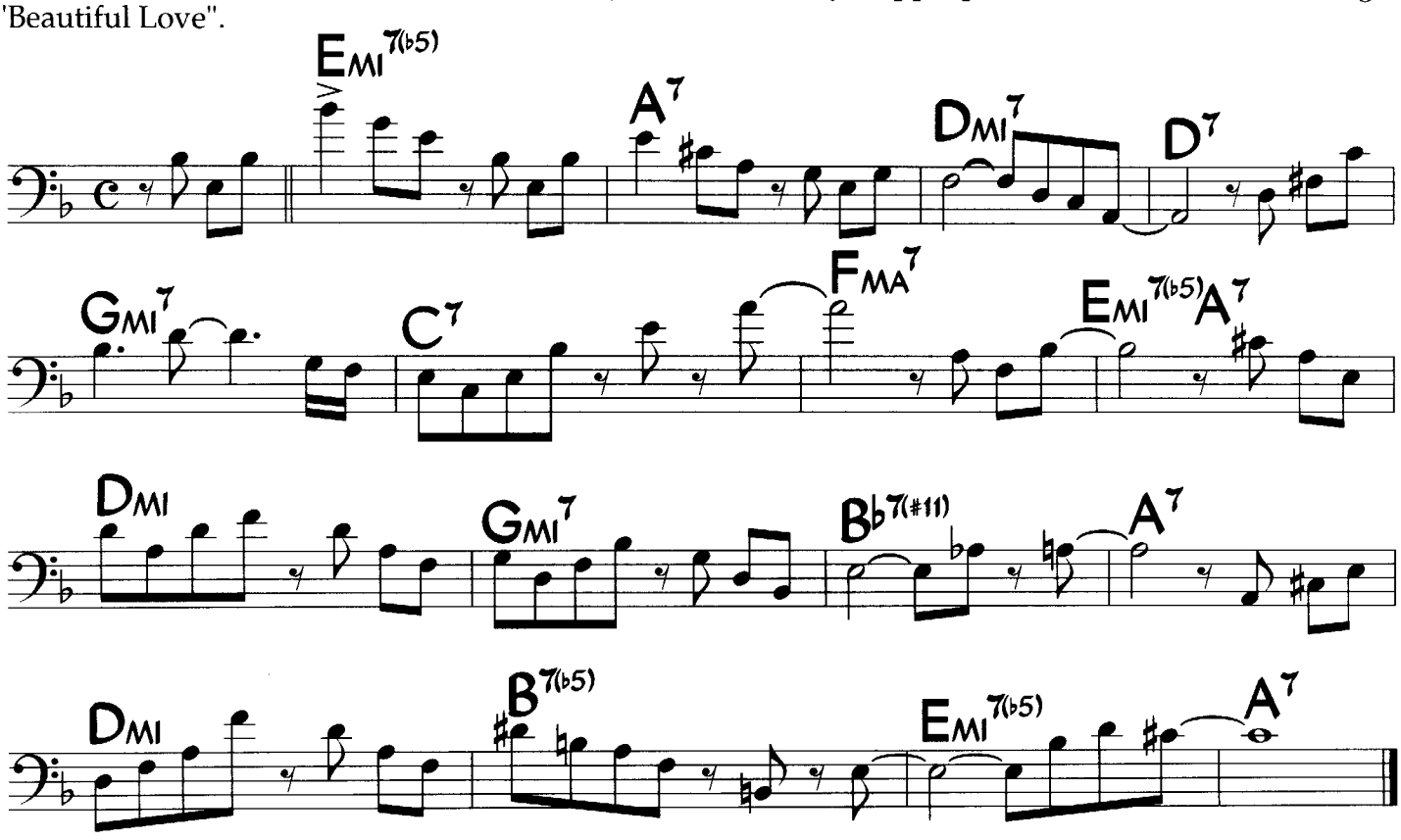
EXERCISE #13 - Play a solo that refers back to the melody periodically between improvising. The recorded example is based on the changes of "Stella".



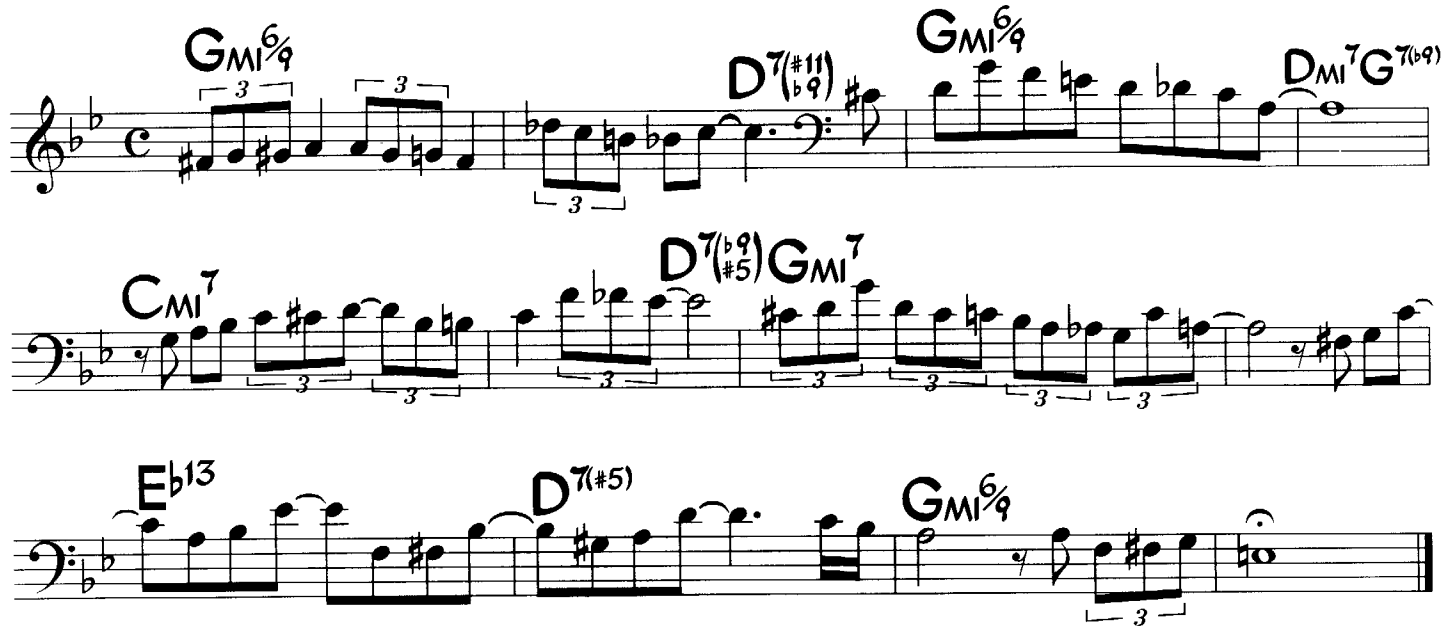
(2nd chorus)


EMI7(b5)
A7(#9 #5)
CMI9
F9
FMI9
Bb9SUS
Bb7(b9)
EbMA9
Ab9(#11)
BbMA9
EMI7(b5)
A7(b9)
DMI9
Eb9/Db
FMA7/C
BbMA9
A7(#9 #5)
D7(#9 #5)
G7(#5)
CMI9
Ab9(#11)
BbMA9
EMI7(b5)
A7(b9 #5)
DMI7(b5)
G7(b9 #5)
DbMI9 Gb9
CMI7(b5)
F7(b9)
BbMA9

EXERCISE #14 - Play through the changes of a tune using only notes in each chord. You can keep it from sounding mechanical by making the phrasing solo-like and by skipping around within the chord, e.g. "Beautiful Love".

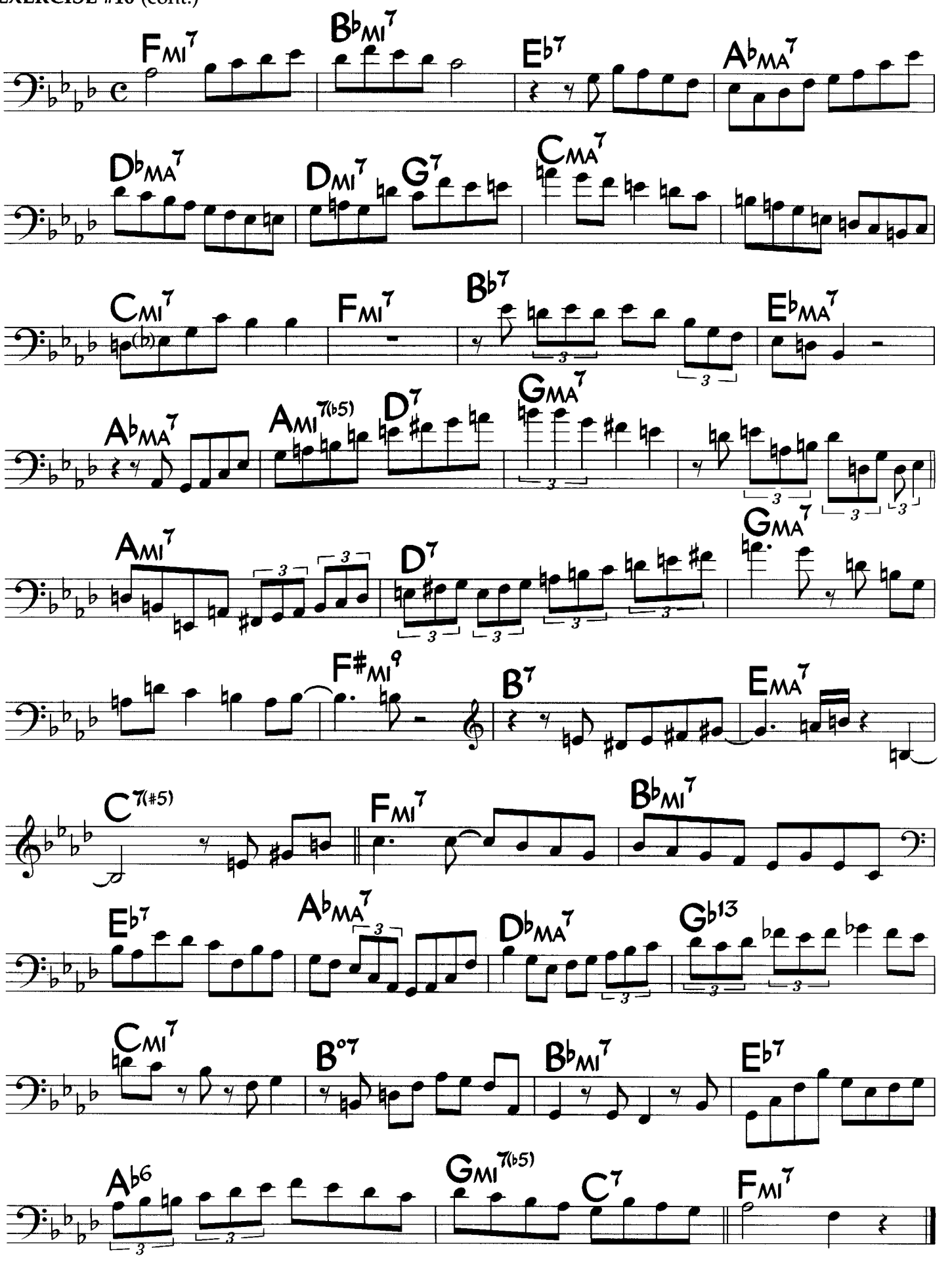


EXERCISE #15 - Re-read Chapter 3 and use some of the ideas in it to expand what you normally do with arpeggios, e.g. Chapter 3, Exercise #10 (chromatic embellishments) on a G minor blues.

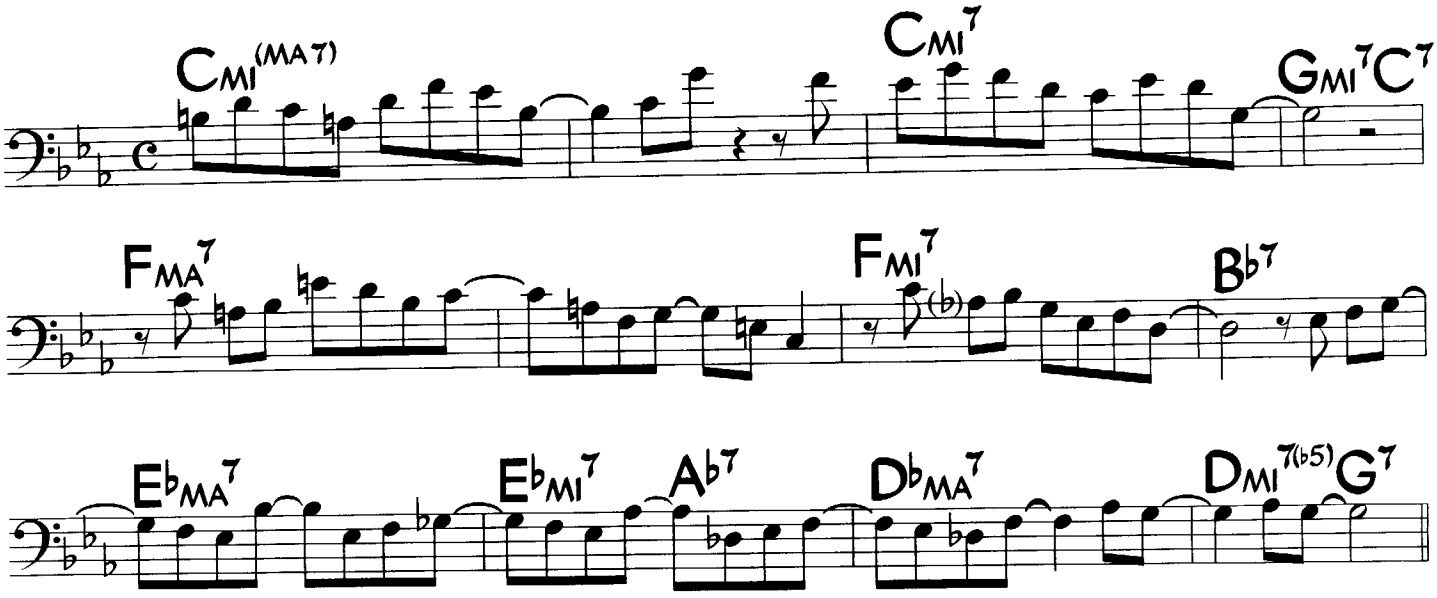


EXERCISE #16 - Figure out at least one appropriate scale for each chord in the tune. Start with trying to reduce the chord progression to the fewest number of scales possible (see "The Improvisor's Bass Method" (IBM), p. 135-7). See IBM, p. 144 for other ideas of what scales to use on a given chord. Play through the tune using scalar playing throughout. The recorded example is based on the changes of "All The Things You Are".

EXERCISE #16 (cont.)



EXERCISE #17 - Re-read Chapter 1 and use some of the ideas in it to expand what you would normally do with scales as you play through a tune using a scalar approach, e.g., Chapter 1, Exercise #19 (scalar patterns) on the changes to "Solar".



EXERCISE #18 - Play through the tune going in and out of chordal, scalar and chromatic approaches. The recorded example is based on the changes of "Solar". The transcription below is the second chorus on the accompanying tape.

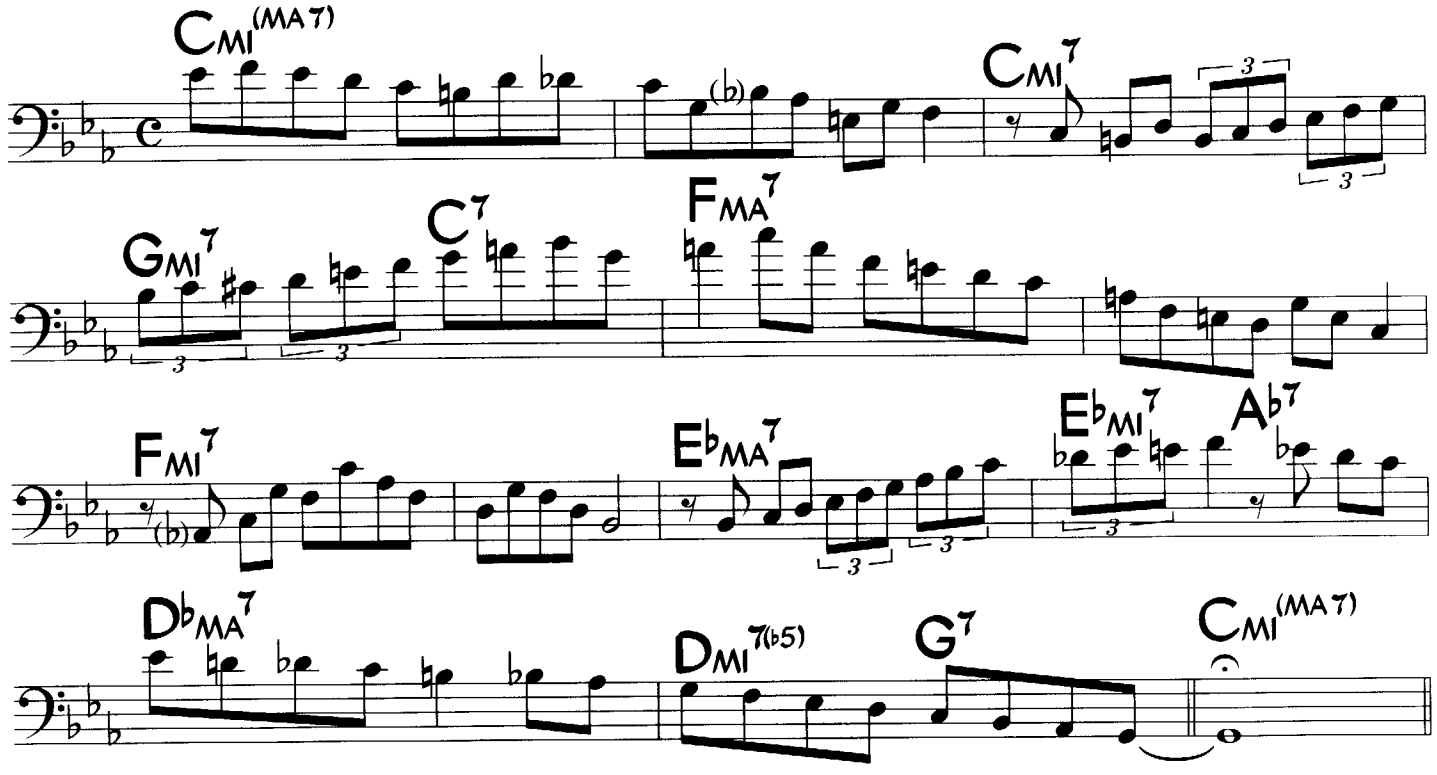
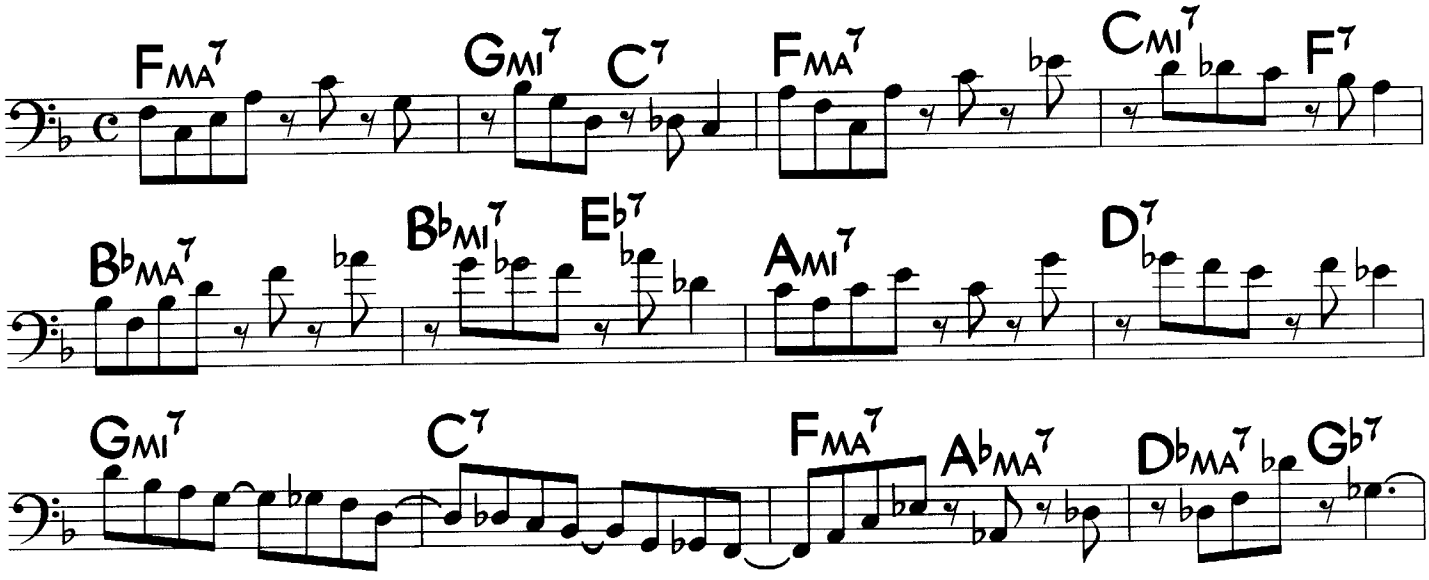


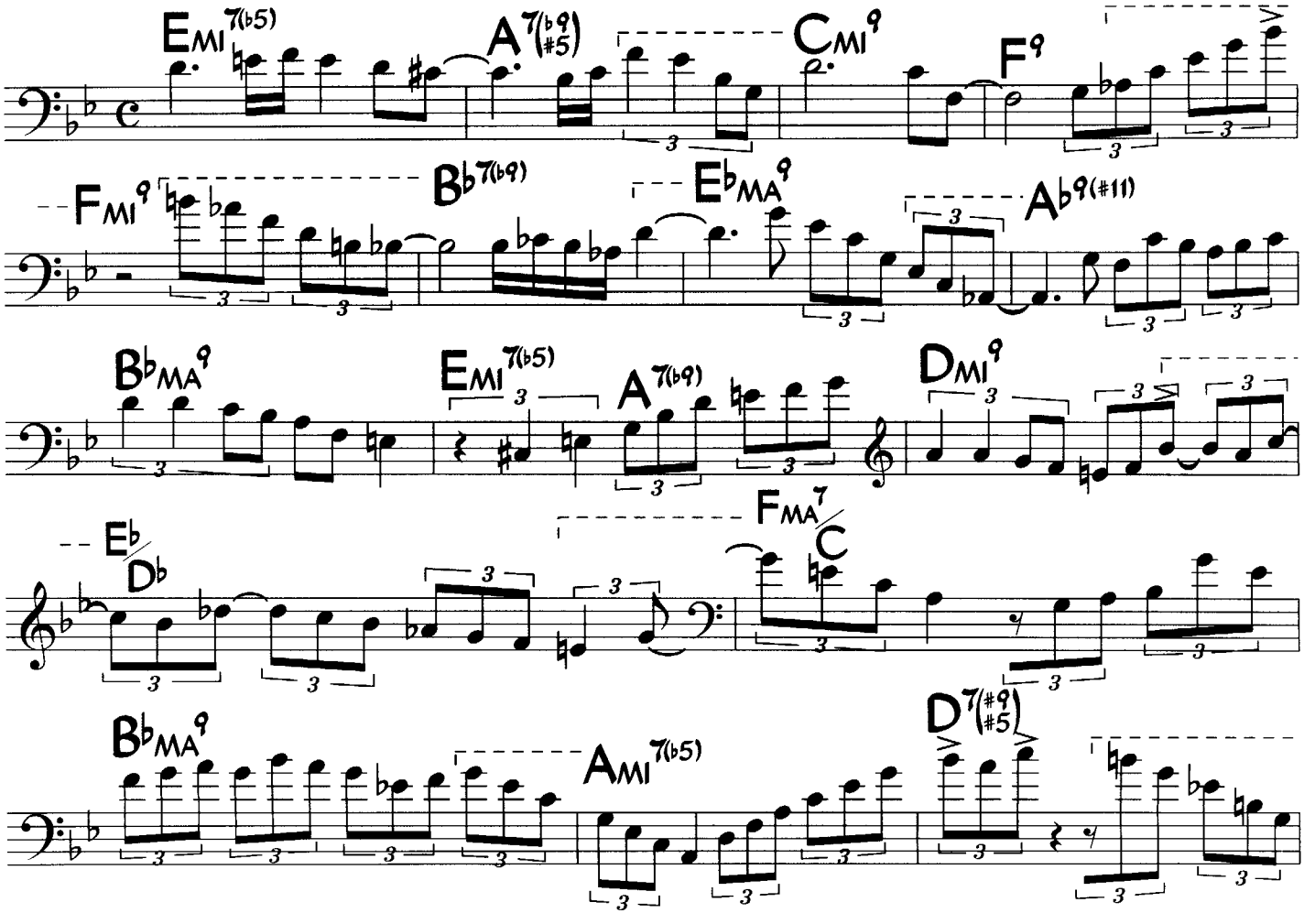
Photo ©1990 Gene Martin

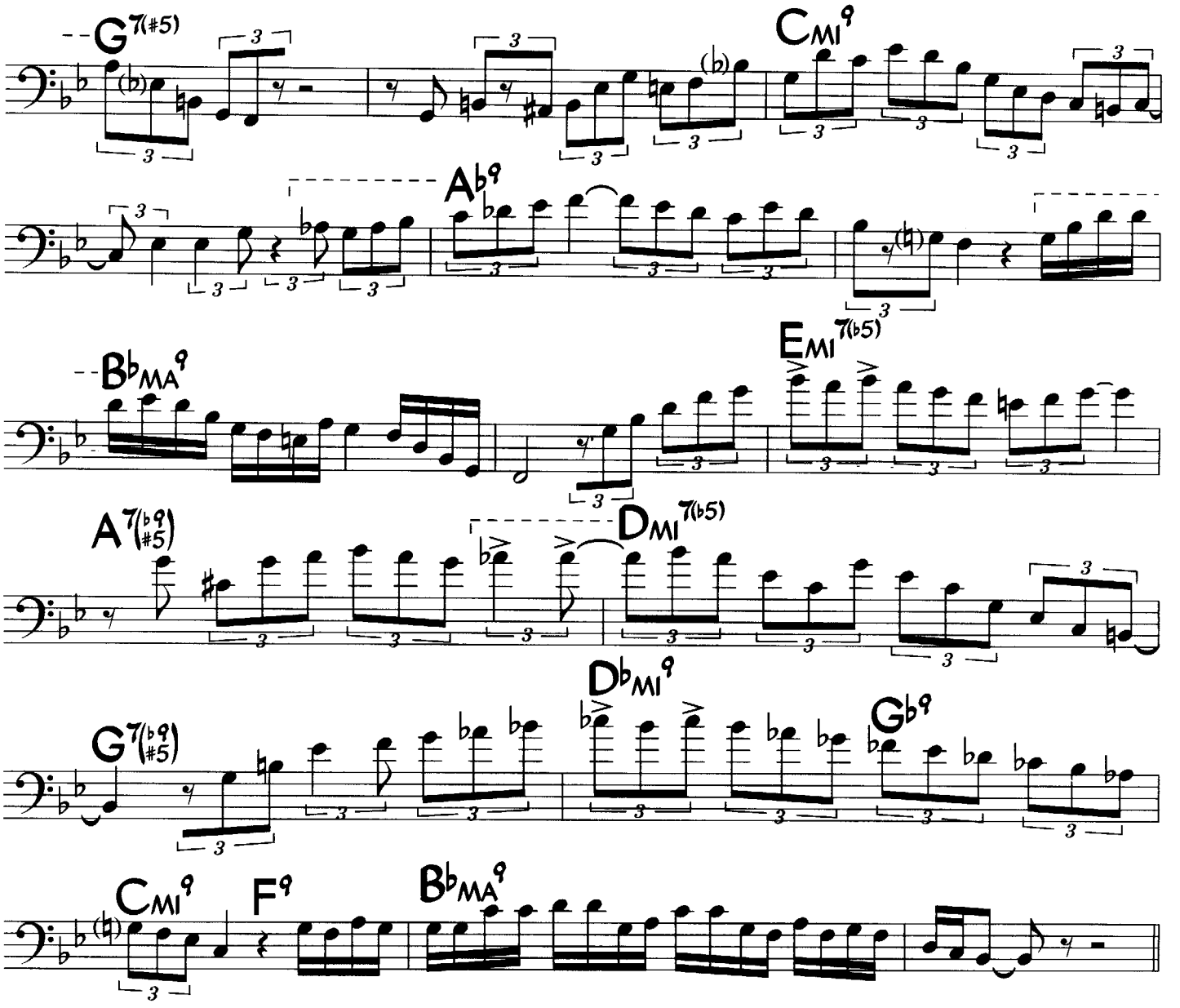
JOHN PATITUCCI

EXERCISE #19 - Re-read Chapter 2 and take some of the exercises through a tune. For specific rhythms like Exercise 9, there is no need to play only that rhythm but try to continually refer back to it during the course of your solo.

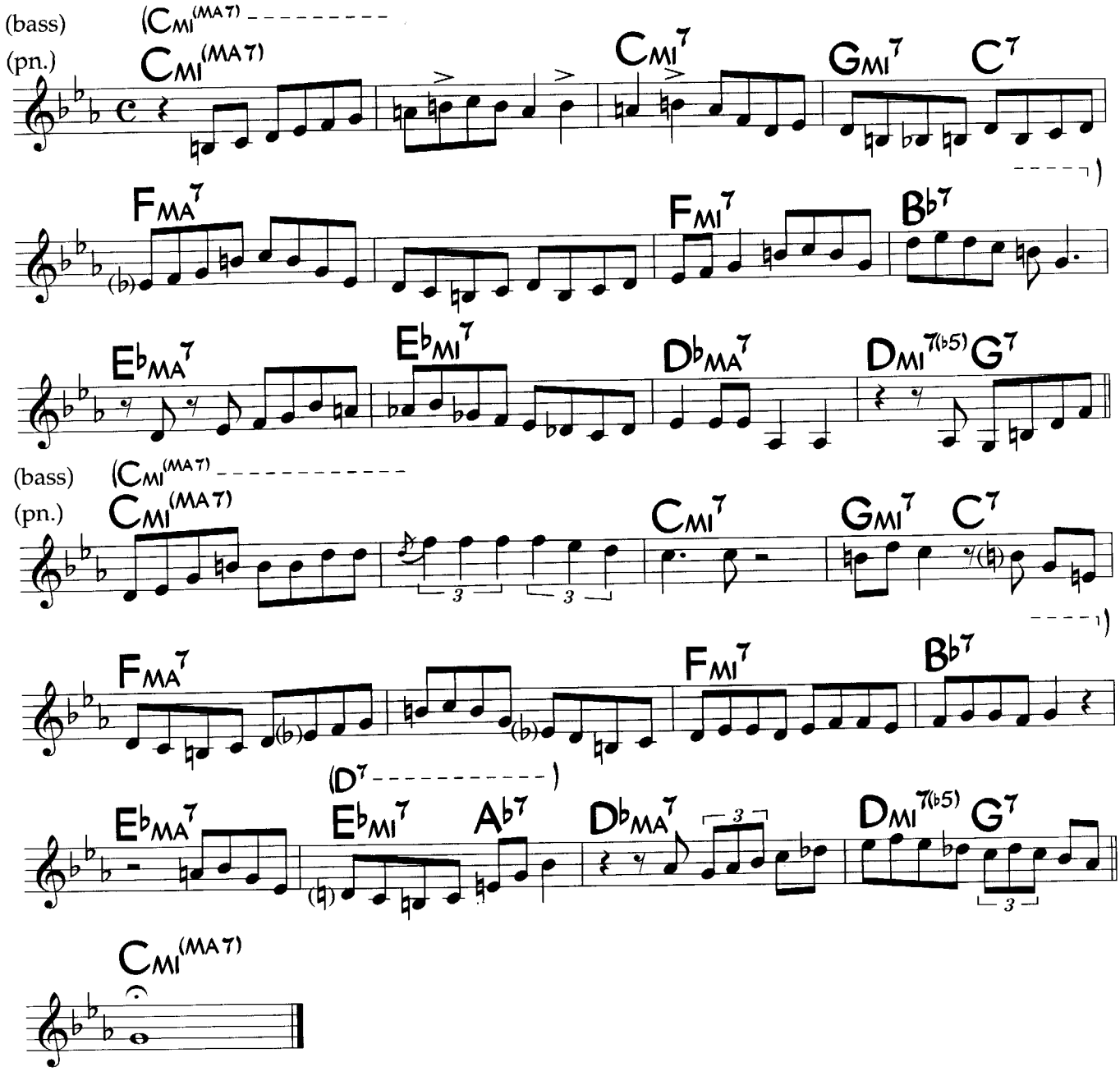


EXERCISE #20 - Try anticipating some of the chords in a tune, e.g. "Stella".

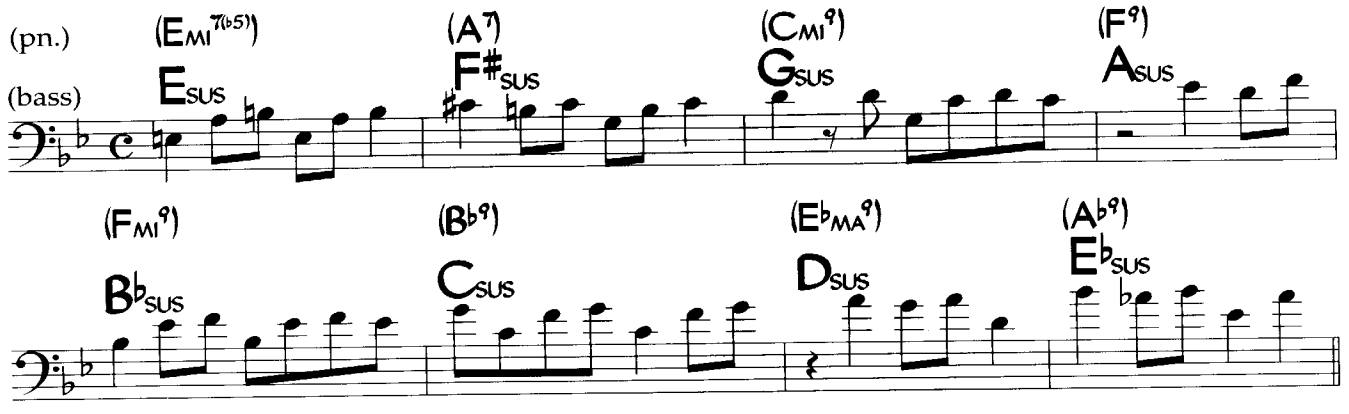



G7(#5)
CMI9
Ab9
BbMA9
EMI7(b5)
A7(b9 #5)
DMI7(b5)
G7(b9 #5)
DbMI9
Gb9
CMI9
F9
BbMA9

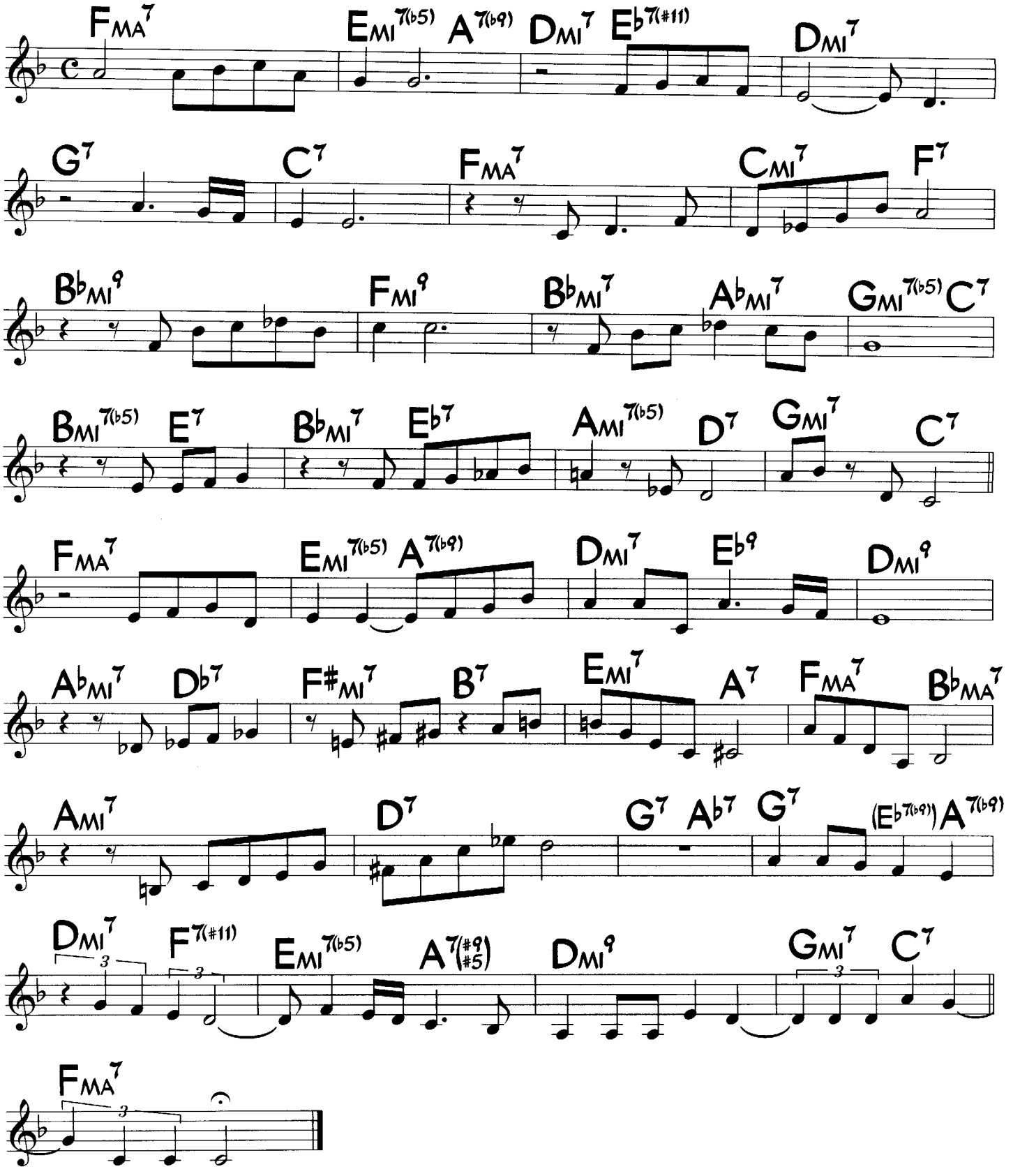
EXERCISE #21 - Try substituting a modal section of one tonality in place of a section of a tune with chord changes, e.g. the 1st 8 bars of "Solar".



EXERCISE #22 - Try reharmonizing a tune and soloing on the new changes, e.g. the first 8 bars of "Stella". The original chords (played by piano accompaniment) are in parentheses. Marc solos over the reharmonized changes.

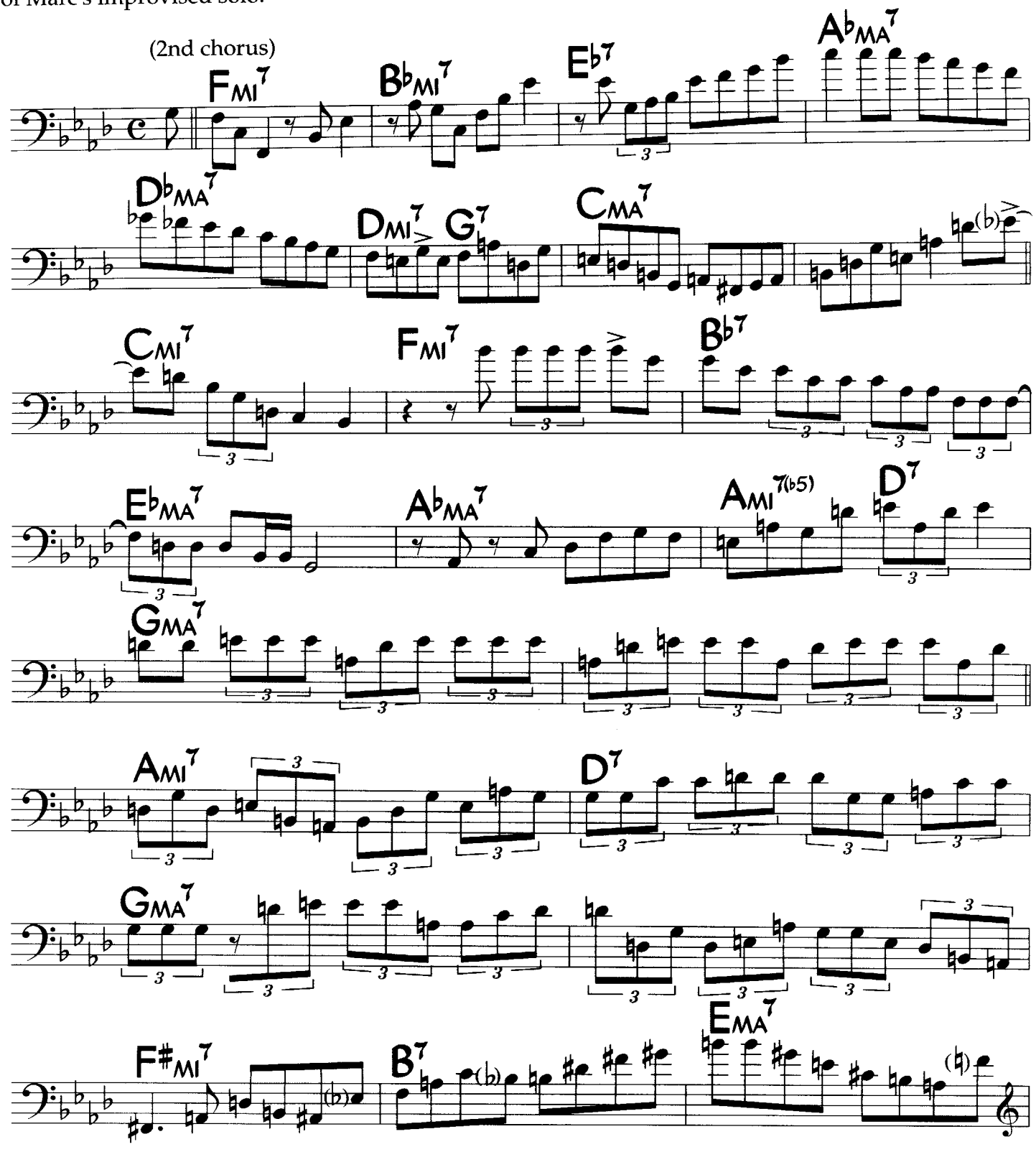


EXERCISE #23 - Try playing through a tune and creating a spontaneous alternate melody in place of the original one. This melodic approach is an important - and often neglected - balance to the generally busier chordal and scalar approaches and should become a regular part of your practicing. Try to hear what every note will sound like before you play it. Singing along with your instrument can be a big help here. The recorded example is based on the changes of "Come Rain Or Come Shine".

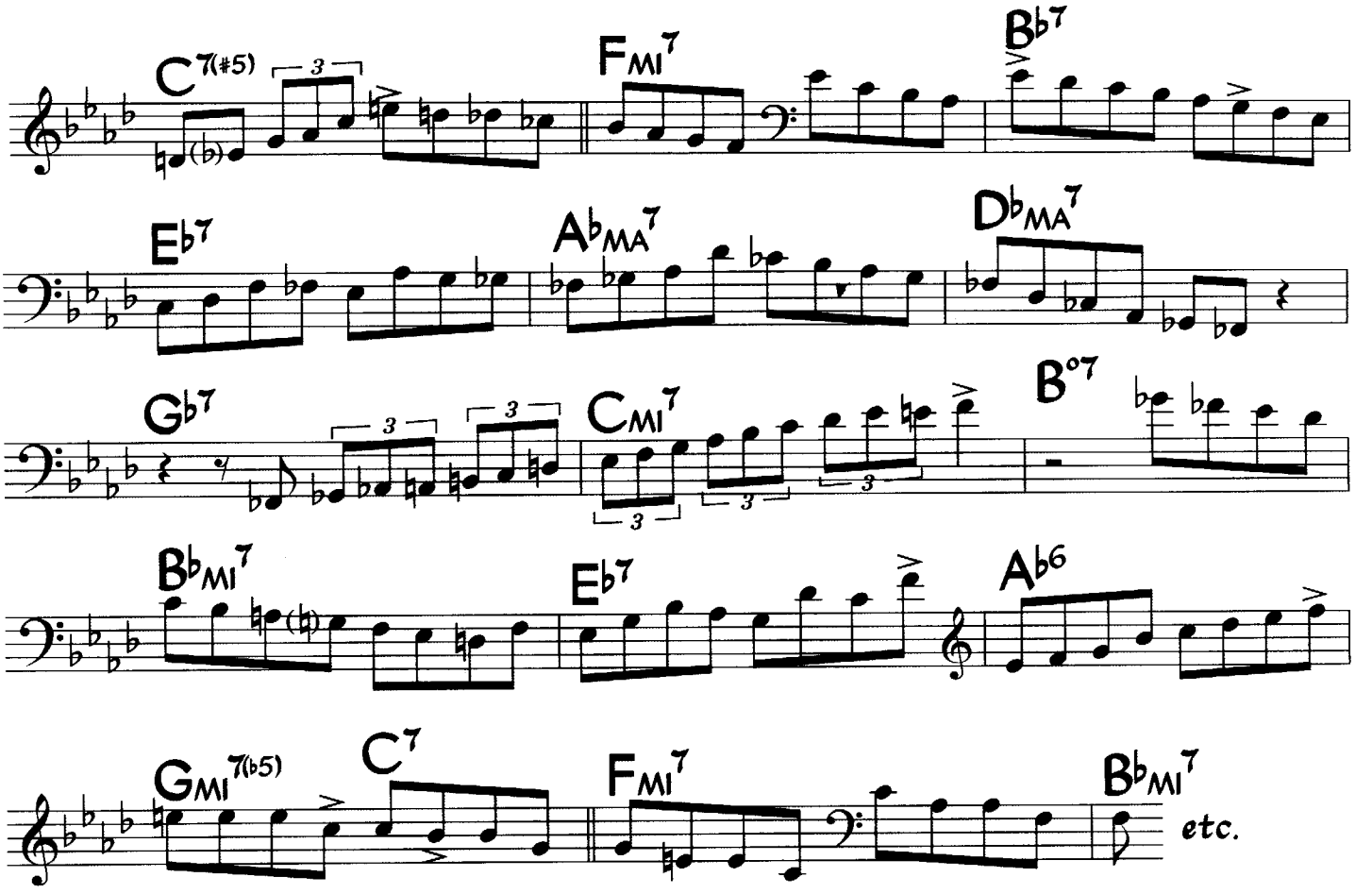


EXERCISE #24 - Tape the chords to a tune (or use a New Real Book Play-Along cassette or Aebersold Play-Along LP). Then play it back while you sing a solo along with it. Tape what you sang and go back and figure out any or all of it on your instrument. Very instructive! (No example on the tape).

EXERCISE #25 - Play through a tune but try to think of the changes as little as possible. Try to capture the feel and contour of the tune intuitively. This works best on tunes you know really well or on tunes you don't know intellectually at all. Play-Along tapes are very useful for this process. The recorded example is based on the changes of "All The Things You Are". The transcription below is the 2nd chorus of Marc's improvised solo.



EXERCISE #25 (cont.)

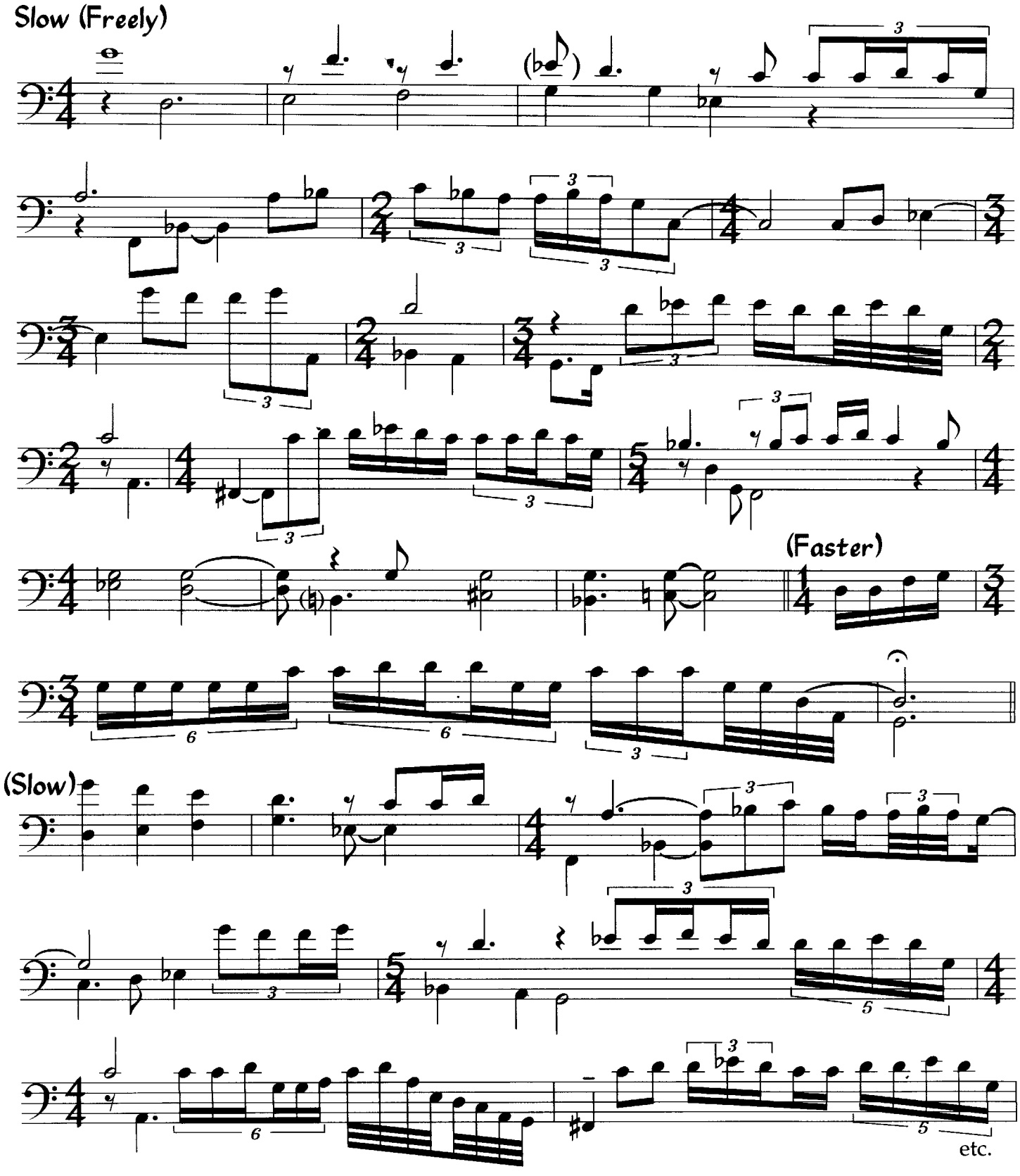


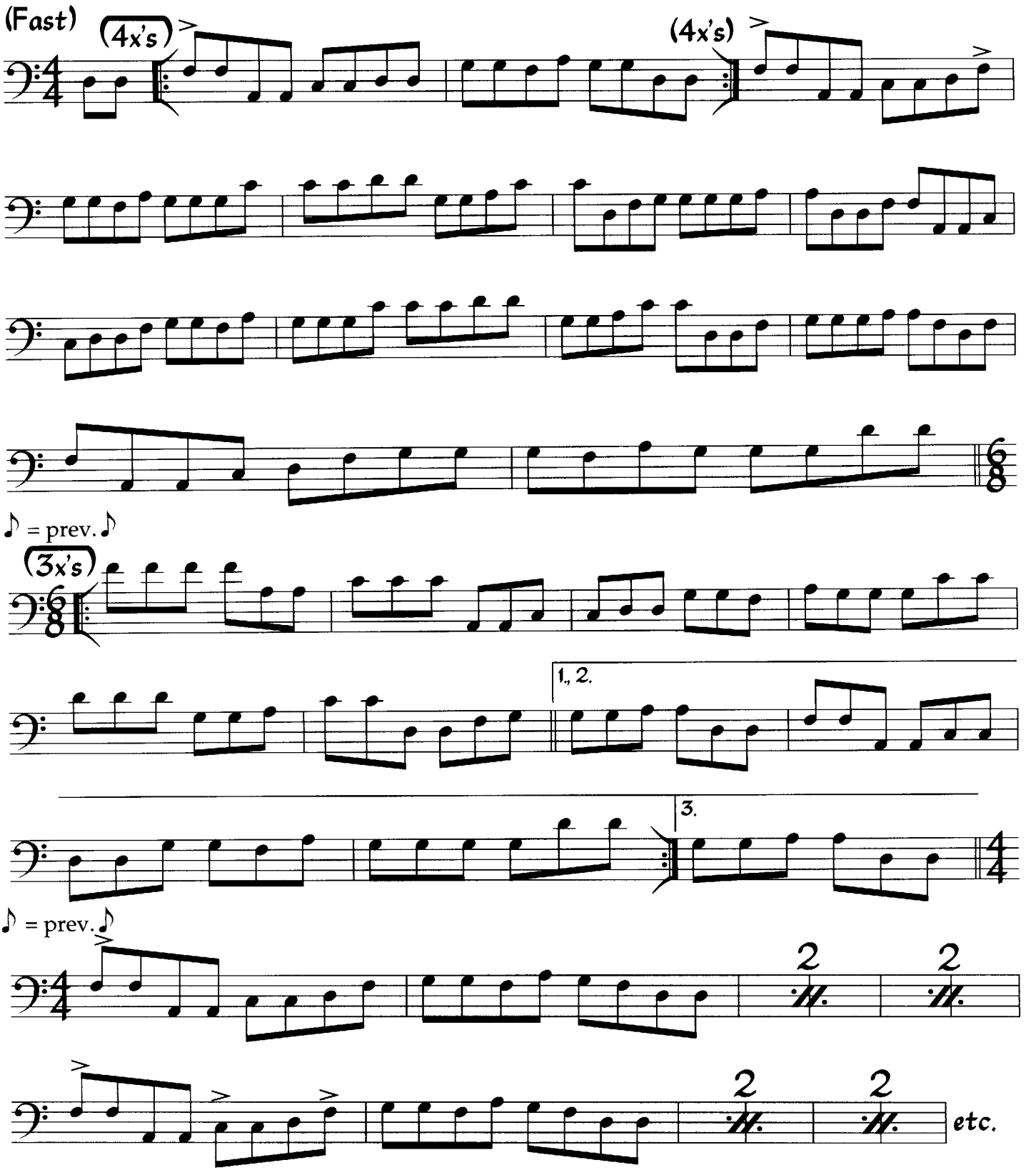
EXERCISE #26 - Solo along with a tune on the New Real Book Play-Along cassettes and tape the result. If you have a cassette dubbing deck you will probably be able to record yourself directly onto the blank tape along with the rhythm section. Lots of fun! (No example on the tape).

EXERCISE #27 - Put on the metronome and practice soloing over the same chord changes or song for an hour. This really allows you to expand your ideas. Remember, if you want to be creative, you have to practice it like anything else. (No example on the tape).

SOLO PIECE

At the end of our recording session for this book, we asked Marc to just practice for a while as if he were sitting at home. We hope you enjoy this fascinating glimpse of a master at work; and, in general, we hope that this book serves its purpose of inspiring you to ever higher levels of musicianship. Here is the opening section transcribed, followed on the next page by the start of the faster section of continuous eighth notes.



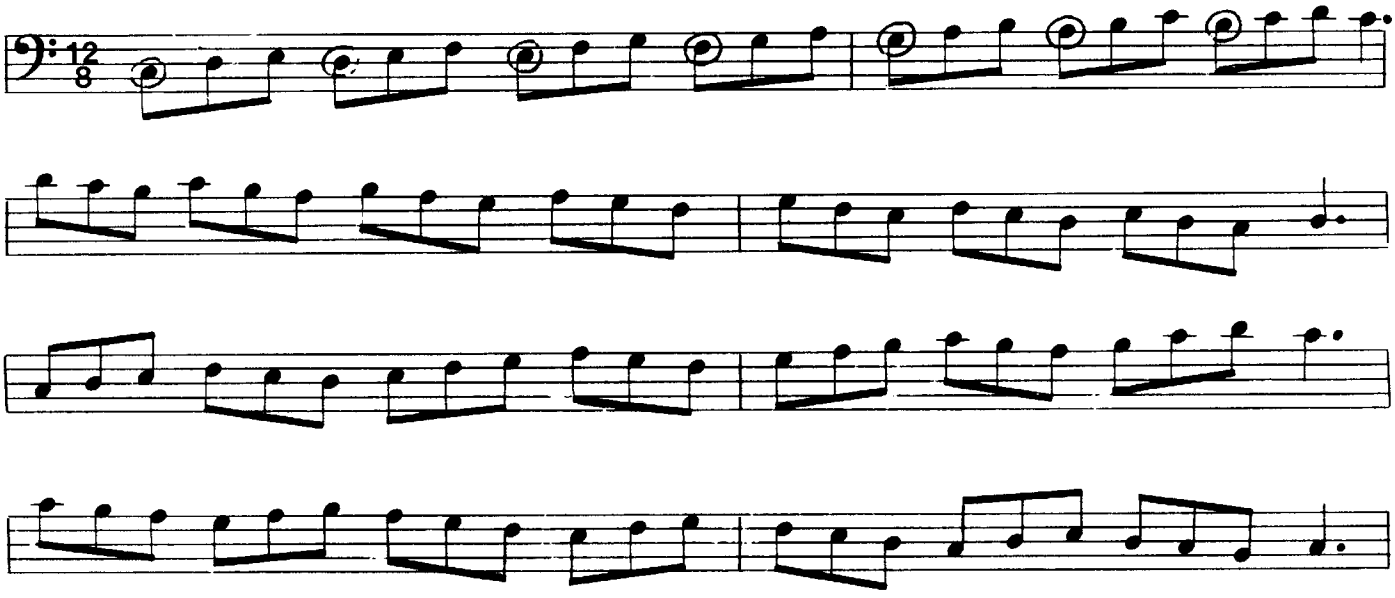

(Fast)
(4x's)
(4x's)
♪ = prev. ♪
(3x's)
1., 2.
3.
♪ = prev. ♪
2
2
2
2
etc.

Appendix I - Fundamental Exercises

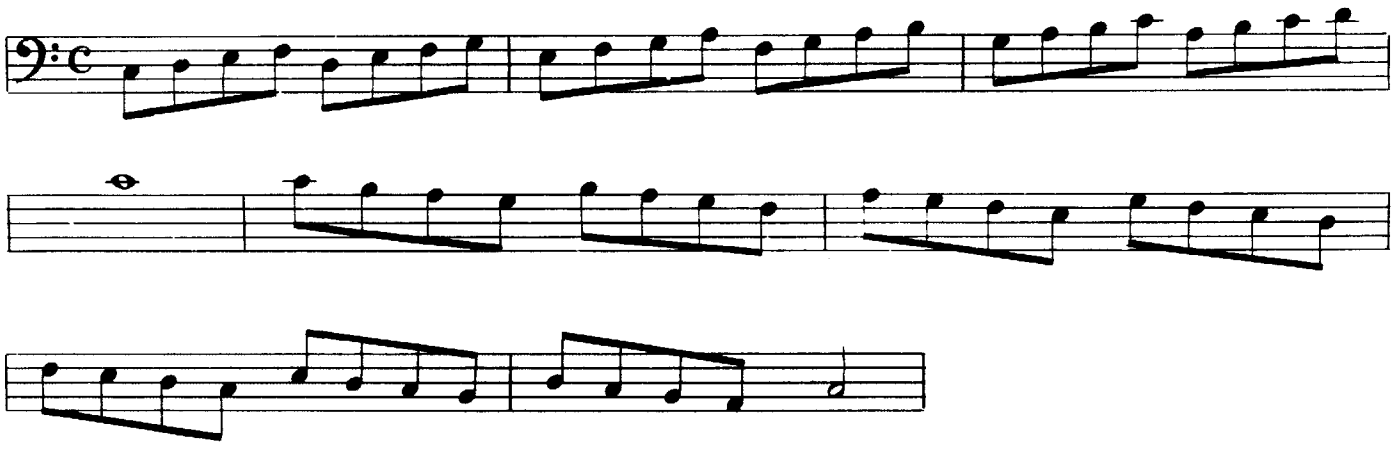
(reprinted from *The Improvisor's Bass Method*, Sher Music Co., 1979)

#1 - Scale Fragments - Play pieces of the scale off of each scale degree using the same number of notes for each. Use ascending and descending fragments, e.g. C major.

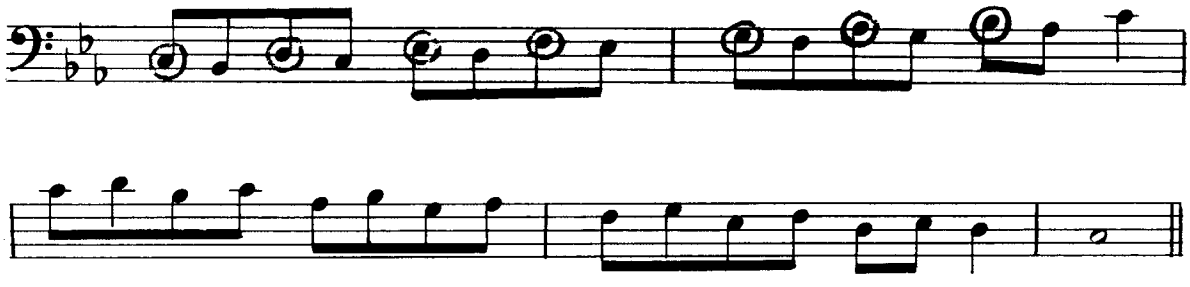
a) 3 note fragments



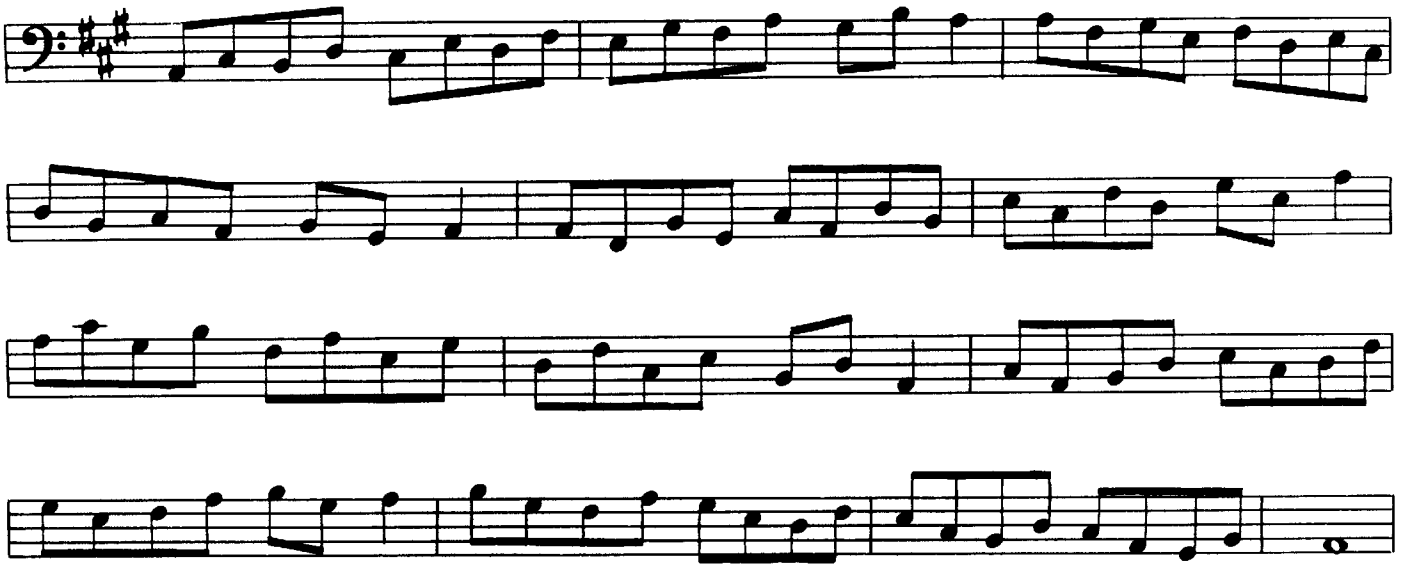
b) 4 note fragments



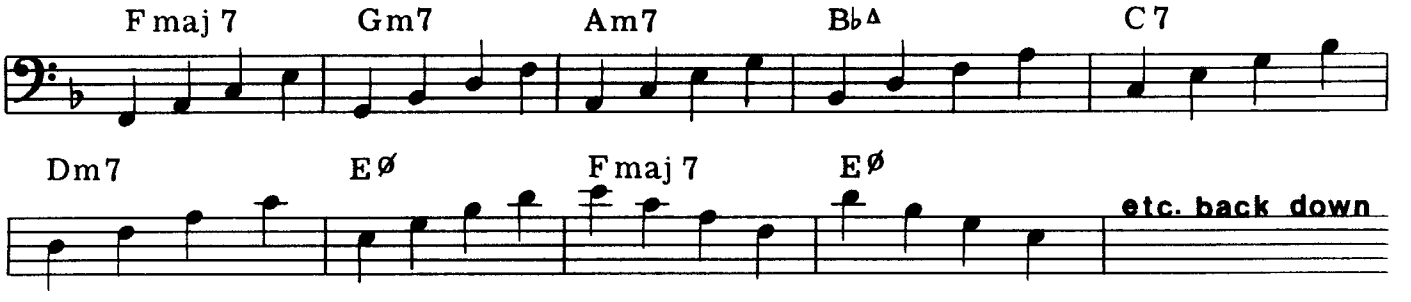
#2 - Intervals In A Mode - a) Play a C minor scale adding a scale note a second above or below each note. Try just thinking of the first note of each pair (the circled notes below) and let the other one follow automatically, in order to more easily keep your place.



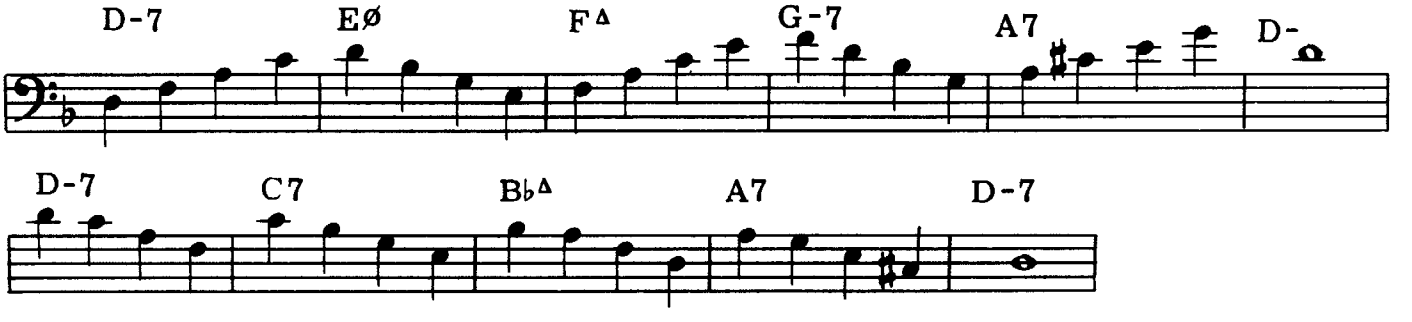
b) Play the A Major scale inserting a scale note a third above or below each scale degree. Use either major or minor thirds, whichever keeps you in the scale, e.g.



#3 - Scale Chords - a) If you play every other note of a scale starting on each scale degree, you get the scale chords of that key. Notice that in a major key, the I and IV chords are major 7ths, the II, III, and VI chords are minor 7ths, the V chord is a dominant 7th, and the VII chord is half-diminished. E.g., F major.

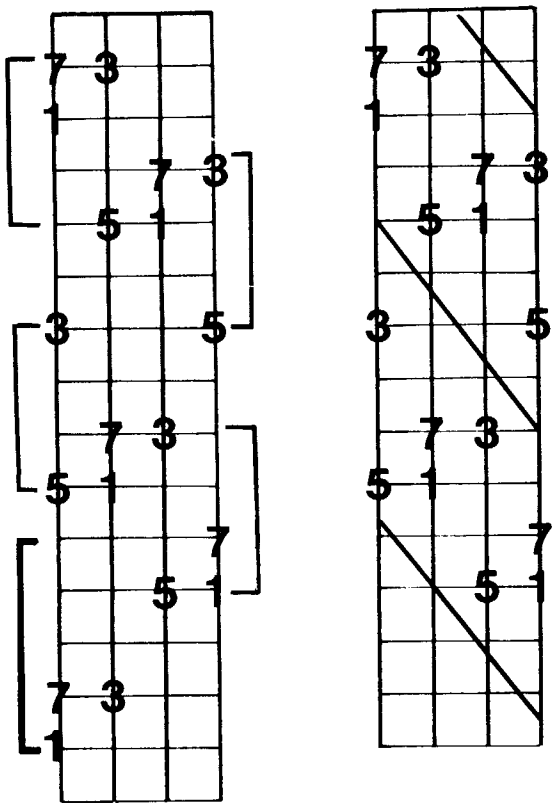


b) These are also the scale chords for the D natural minor scale, except that in the minor case the A7 chord is often used instead of the A minor 7th in order to create a stronger dominant to tonic relationship. Notice that in a minor key the I and IV chords are minor, the III and VI chords are major 7ths, and the VII and often the V chords are dominant.

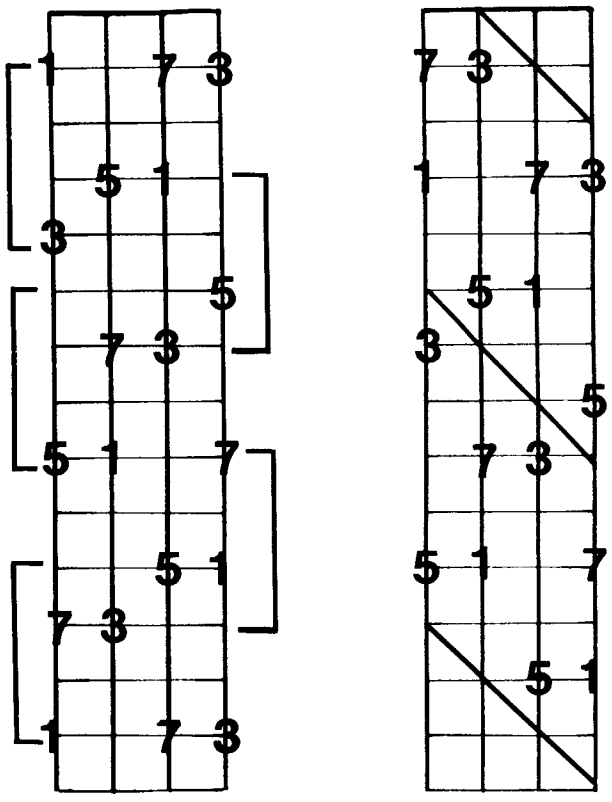


#4 - Horizontal & Diagonal Arpeggios - Here are fingerboard charts that show both horizontal and diagonal positions of the major, minor, dominant and half-diminished chords. The numbers on the strings refer to the scale degrees of the notes making up the chord. These positions will be the same for chords starting on any note, the only difference being which one occurs at the top of the fingerboard. For other quality chords, make up your own charts, if necessary.

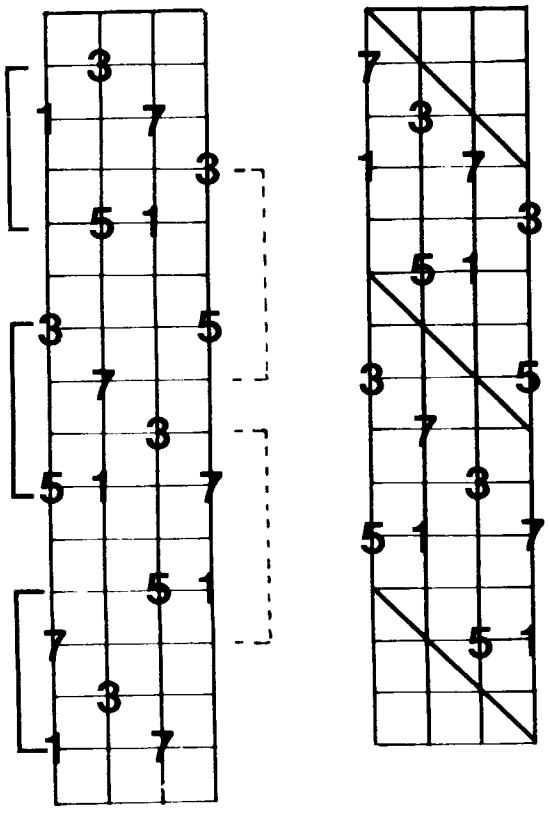
MAJOR 7TH



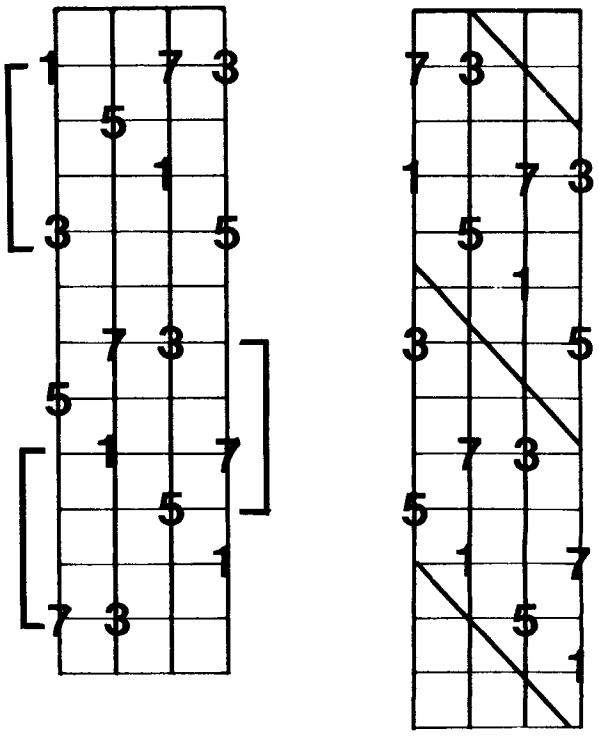
MINOR 7TH



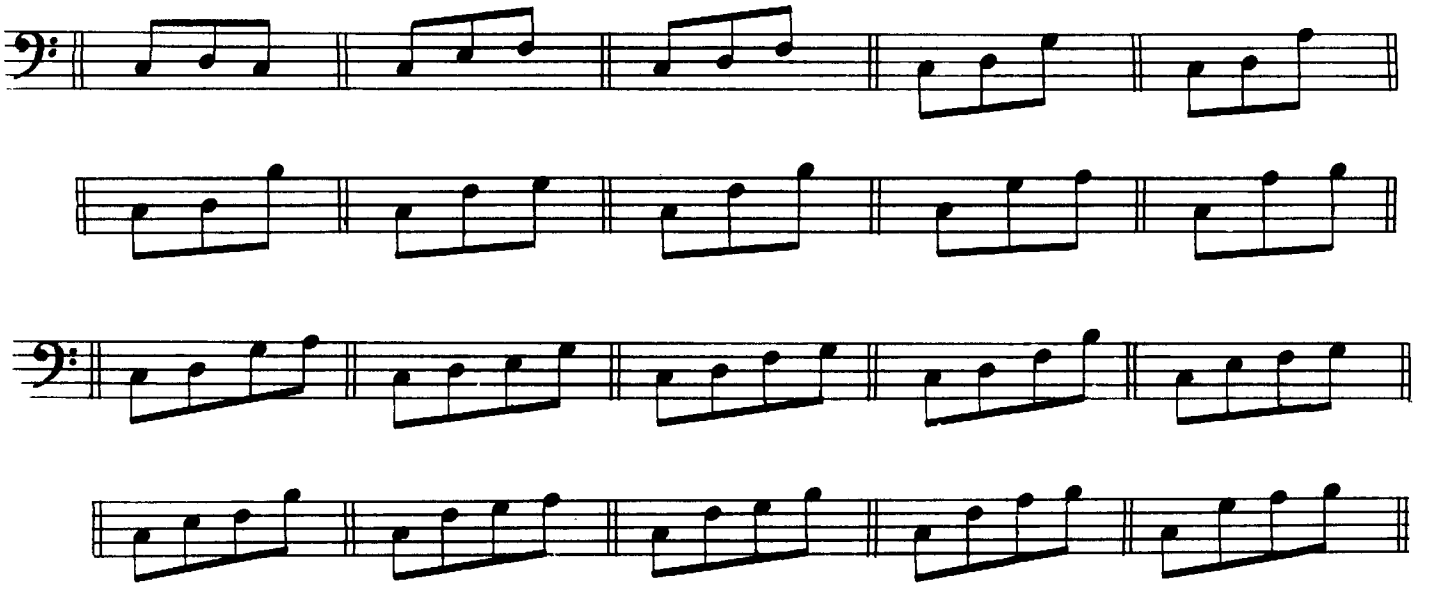
DOMINANT 7TH



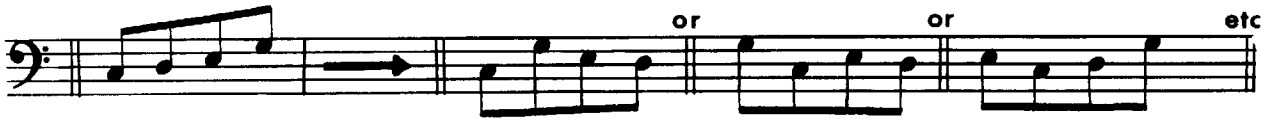
HALF-DIMINISHED



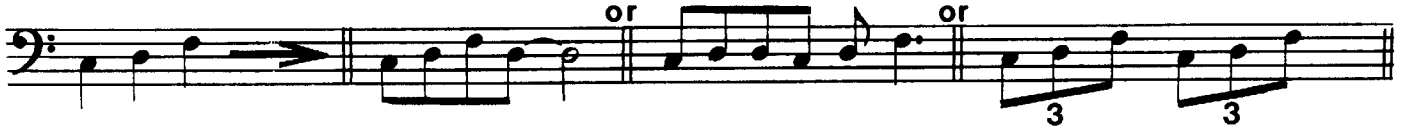
#5 - Scalar Patterns - a) Here are some 3 and 4 note patterns in the key of C major that are neither chords nor pieces of the scale:



More patterns can be created by the following means: b) Take a pattern and change the order of notes, e.g.,



c) Take a pattern and use repeated notes to lengthen it, e.g.



#6 - Chords And Their Parent Scales - Here is a chart of some chords and their most common complimentary scales.

CHORD	COMPLIMENTARY SCALES
Cma7	C major; C lydian
Cma7 (b5)	C lydian; A melodic minor
Cma7 (#5)	A melodic minor; A harmonic minor
Cmi7	C natural minor; C dorian
Cmi (ma7)	C melodic minor; C harmonic minor
Cmi6	C dorian; C melodic minor
Cmi7 (b5)	C locrian; C locrian (#2)
C diminished 7th	C diminished scale; Db, E, G, or Bb harmonic minor scales
C suspended 7th	C mixolydian; C natural minor; C dorian; and F minor scale; Minor pentatonic scales starting on C, D, F, G, A or Bb
C7 or C9 or C13	C mixolydian; C blues scale
C9 (b5 or #5)	C whole tone scale
C9 (#11)	G melodic minor (= C Mixolydian #4)
C9 (b13)	F melodic minor (= C mixolydian b6)
C7 (b9, altered 5th)	C altered scale (=Db melodic minor)
C7 (#9, altered 5th)	C altered scale (=Db melodic minor)
C7 (b9, regular 5th)	Db diminished scale
C7 (#9, regular 5th)	Db diminished scale

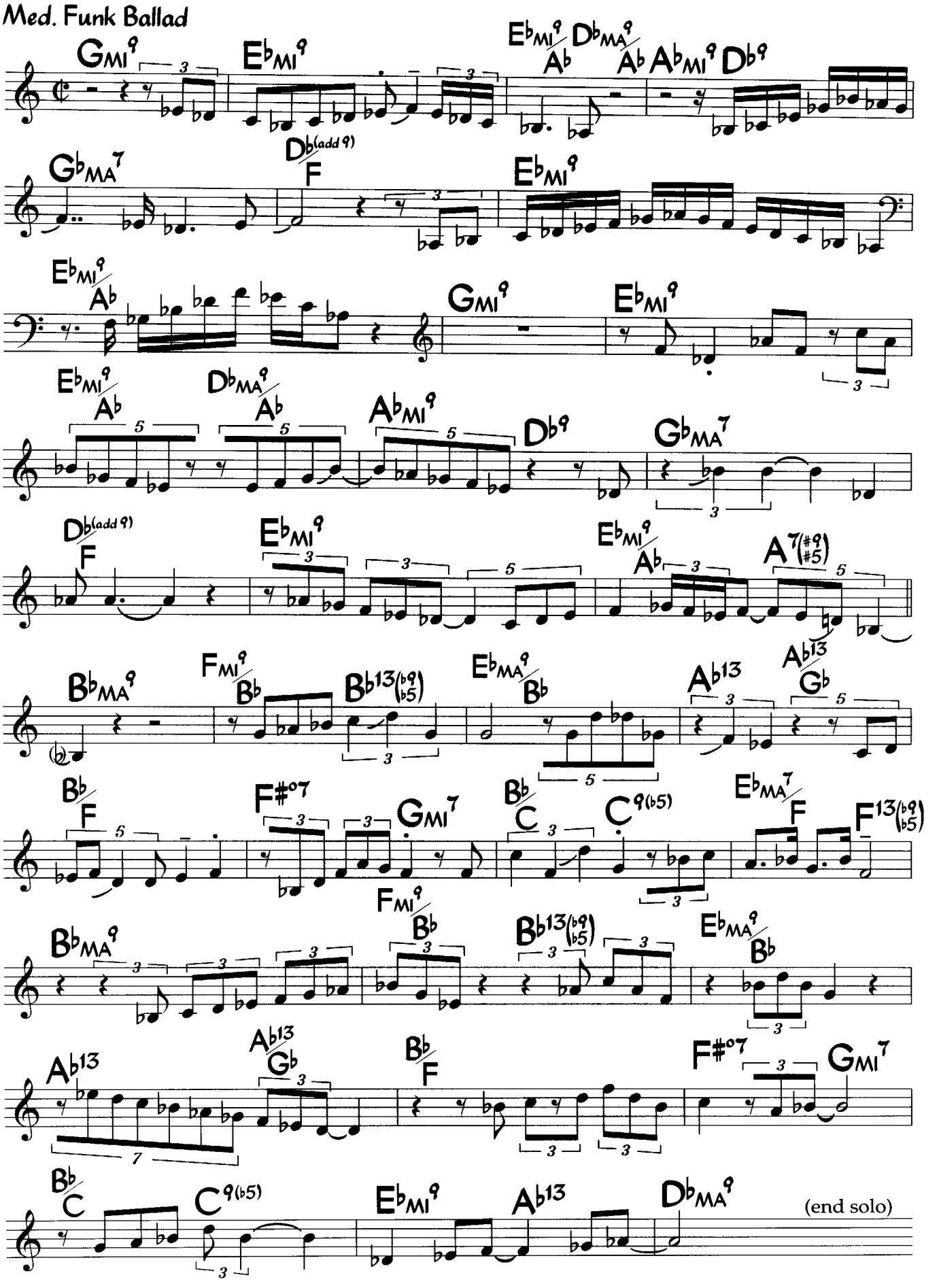
Appendix II - Transcribed Bass Solos

This appendix consists of seven of the most beautiful bass solos on record, transcribed by Larry Dunlap. We suggest that you obtain the original recordings that these solos are on and follow along as the transcription goes by. High art, by any standard.

These are, of course, only a small fraction of the great bass solos that are on record. In addition to the bassists included here, we recommend that you find and listen to solos by Steve Swallow, Gary Peacock, Charlie Haden, Jeff Berlin, Jaco Pastorius, Charlie Mingus, Dave Holland, Cecil McBee, Rufus Reid, Paul Chambers, Ron Carter, Don Thompson, Ray Brown, Red Mitchell, Harvie Swartz, Oscar Pettiford, Keith Jones, Ron McClure, Cuban bassist Omar Hernandez (on the Blue Note/World Pacific CD "El Jazz Cubano"), Bunny Brunel, Niels Henning-Orsted Peterson, Stanley Clarke, and Miroslav Vitous for examples of the finest in modern bass soloing. Enjoy!

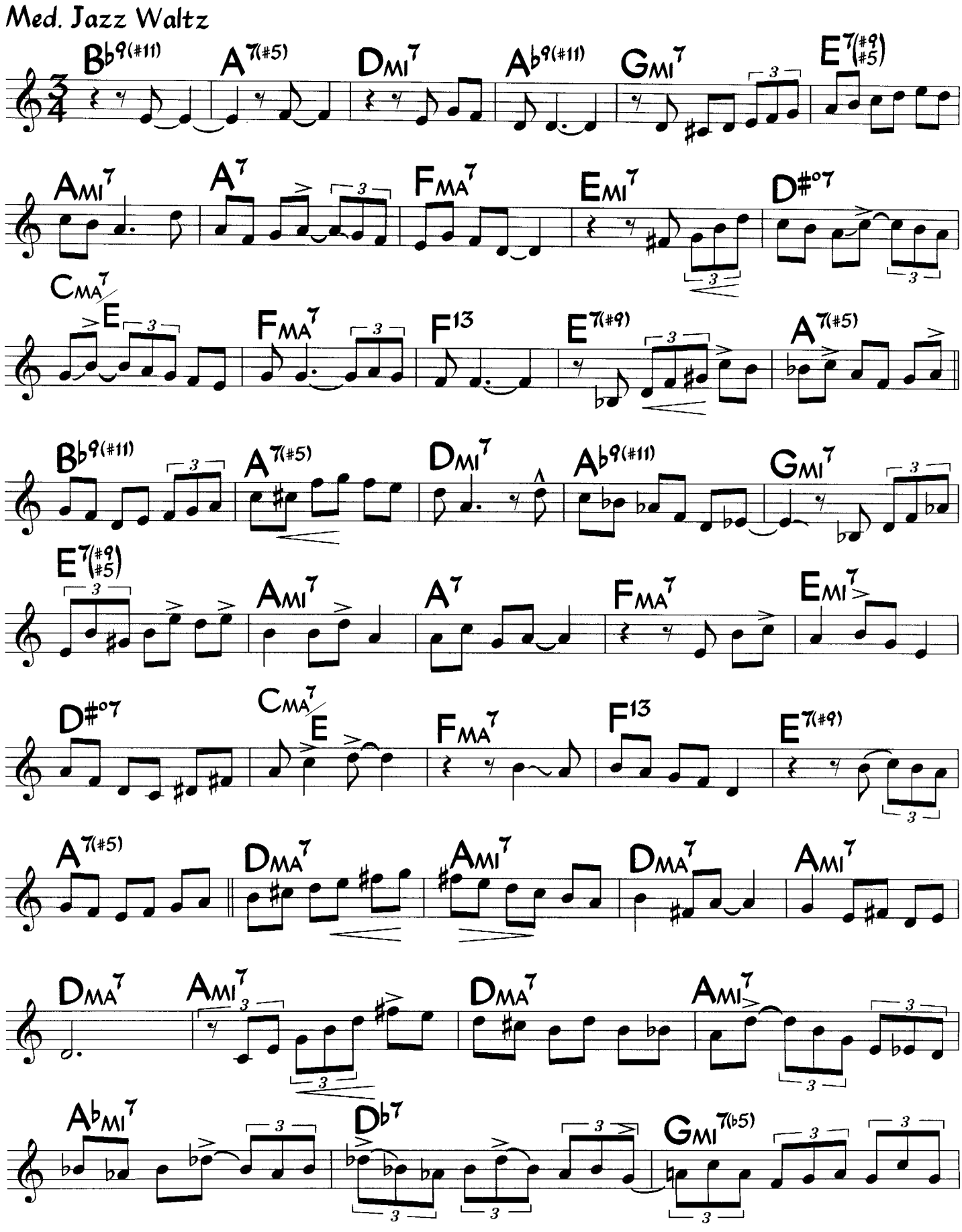
JIMMY HASLIP'S SOLO ON "ONE FAMILY"

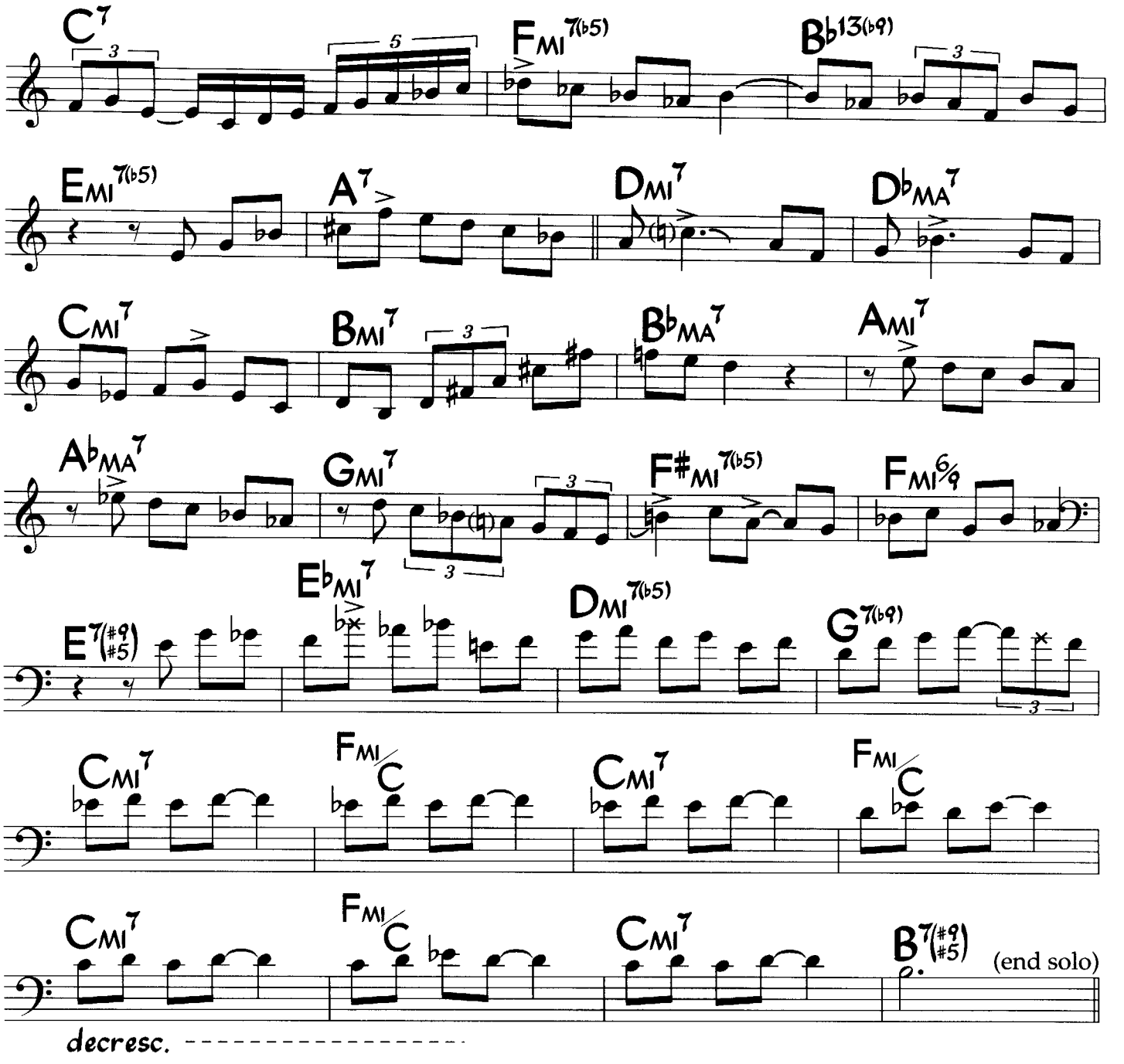
(from the Yellowjackets' LP, "Shades")



EDDIE GOMEZ' SOLO ON "WALTSE FOR DAVE"

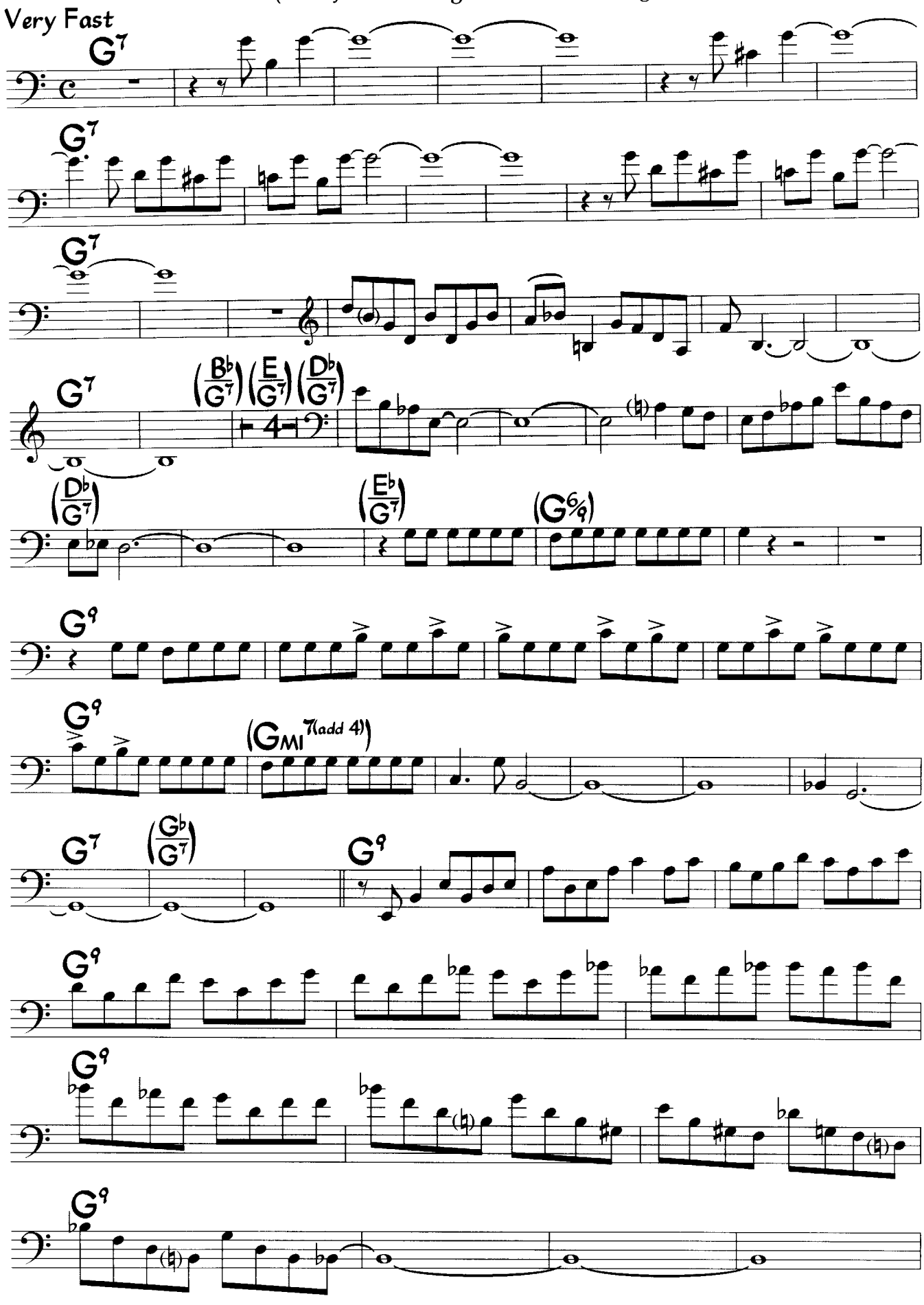
(from Chick Corea's LP "Friends)

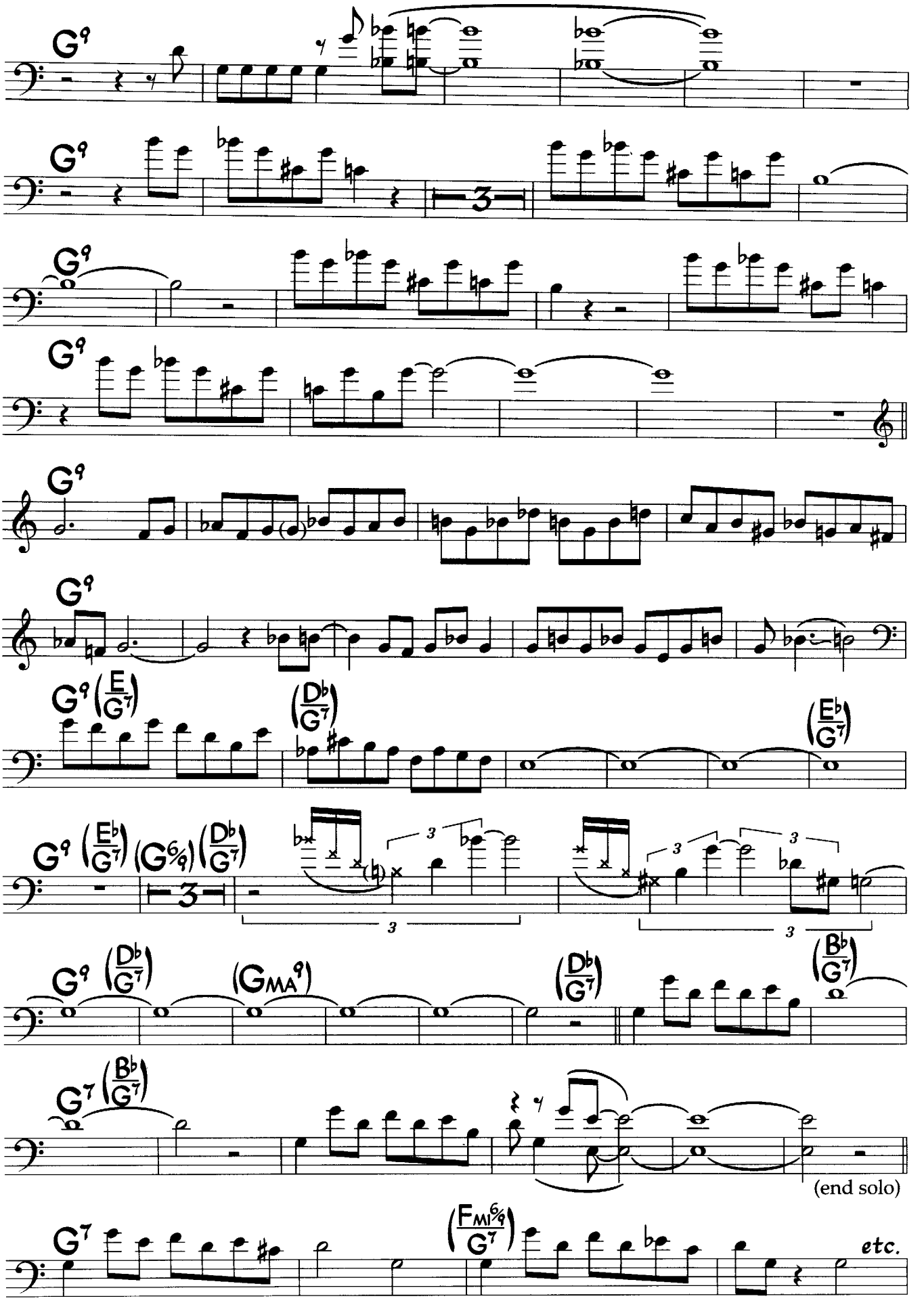



C7
FMI7(b5)
Bb13(b9)
EMI7(b5)
A7
DMI7
DbMA7
CMI7
BMI7
BbMA7
AMI7
AbMA7
GMI7
F#MI7(b5)
FMI6/9
E7(#9 #5)
EbMI7
DMI7(b5)
G7(b9)
CMI7
FMI/C
CMI7
FMI/C
CMI7
FMI/C
CMI7
B7(#9 #5)
(end solo)
decresc.

DOMINIQUE DI PIAZZA'S SOLO ON "HIJACKED"

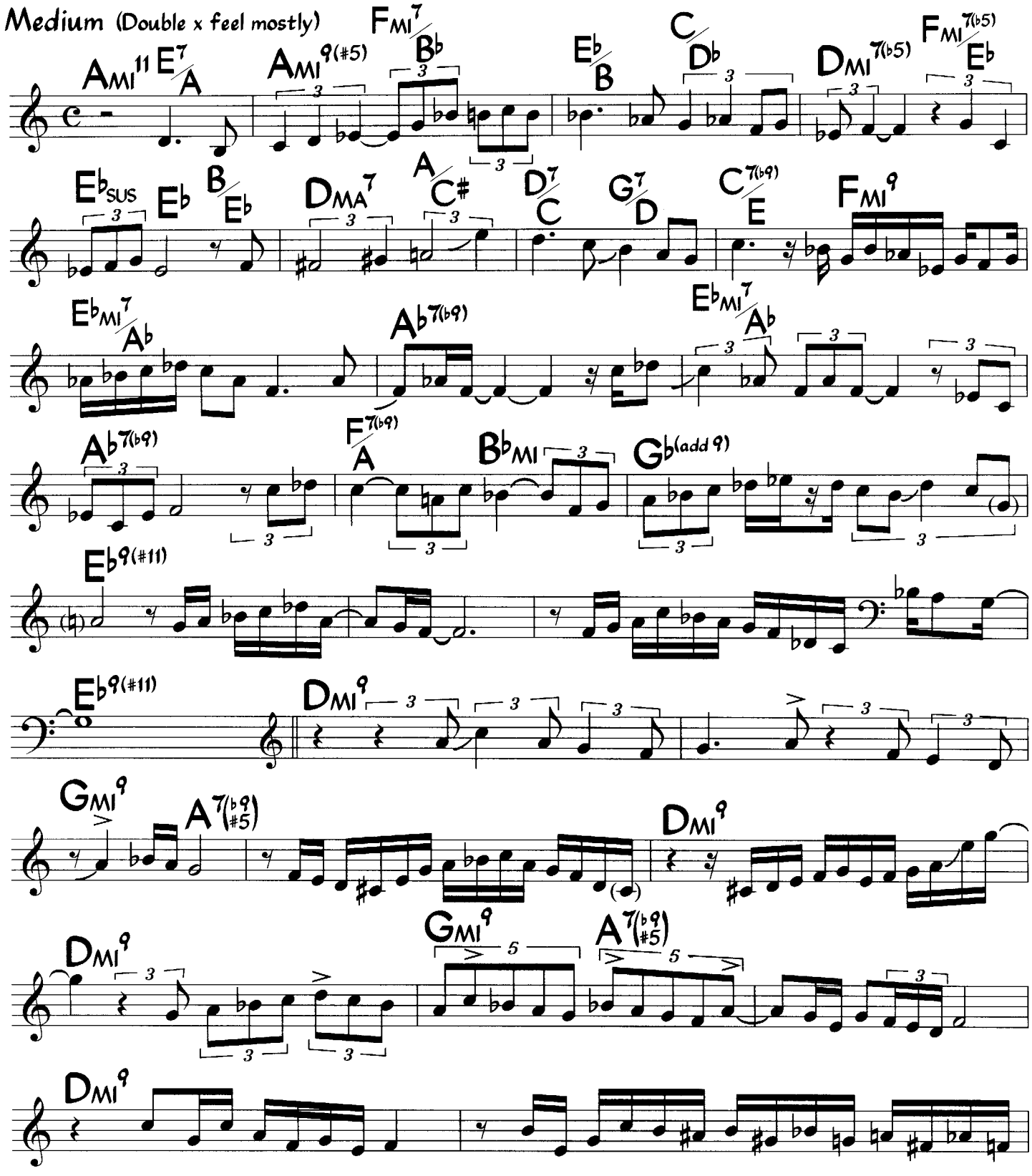
(from John McLaughlin's LP "Que Alegria")

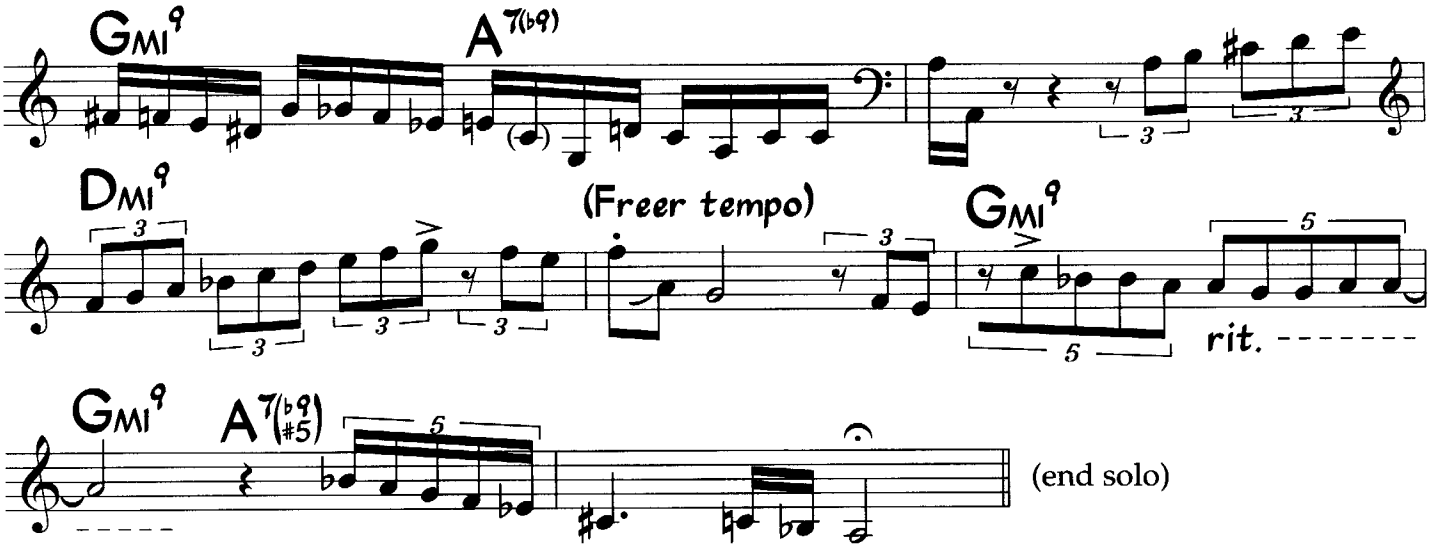



G9
G9
G9
G9
G9
G9
G9 (E/G7)
(Db/G7)
(Eb/G7)
G9 (Eb/G7) (G6/9) (Db/G7)
G9 (Db/G7)
(GMA9)
(Db/G7)
(Bb/G7)
G7 (Bb/G7)
(end solo)
G7
(FMI6/9/G7)
etc.

JOHN PATITUCCI'S SOLO ON "MINIATURE #3 - STILL LIFE"

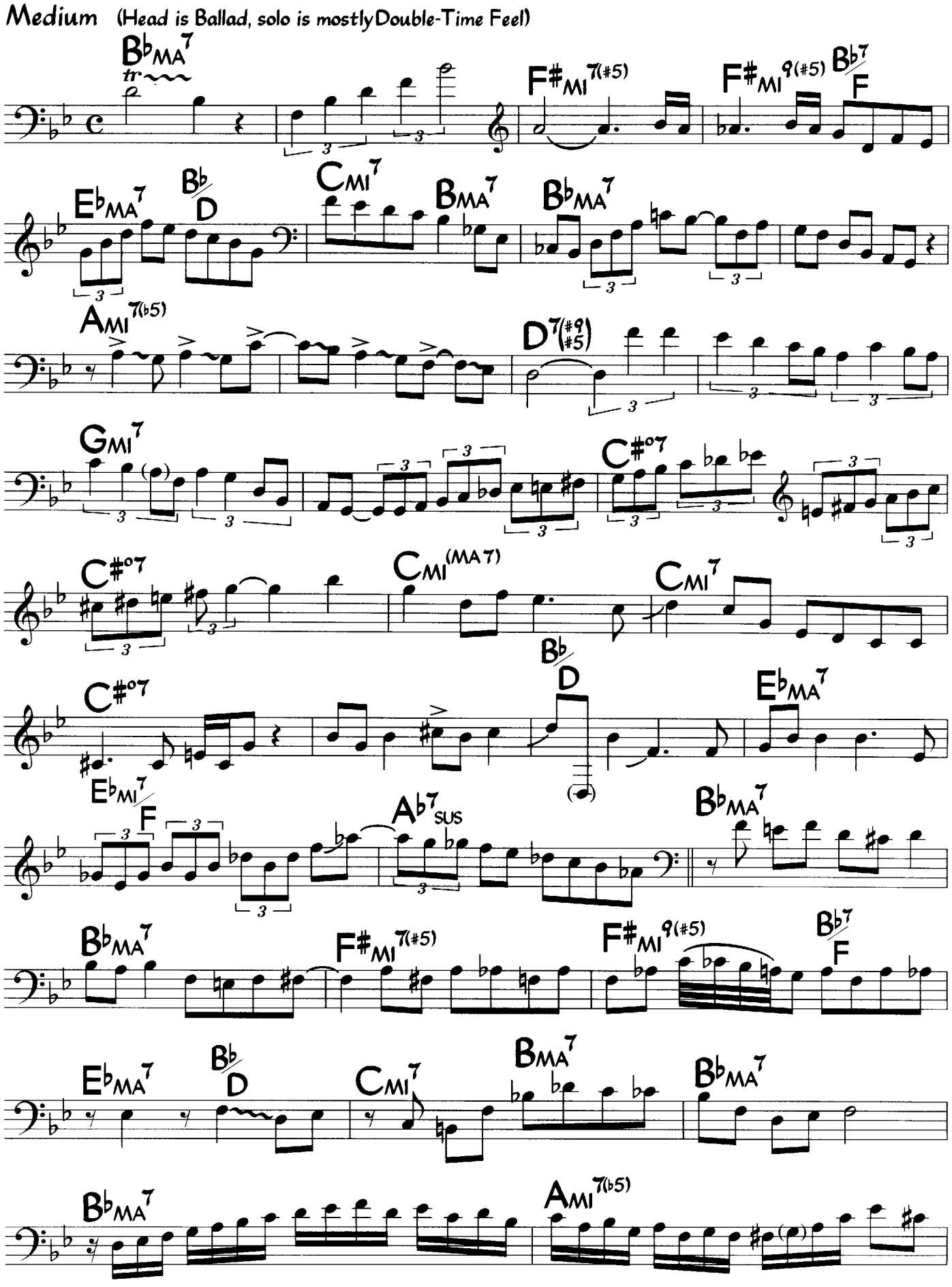
(from his LP "The Heart Of The Bass")

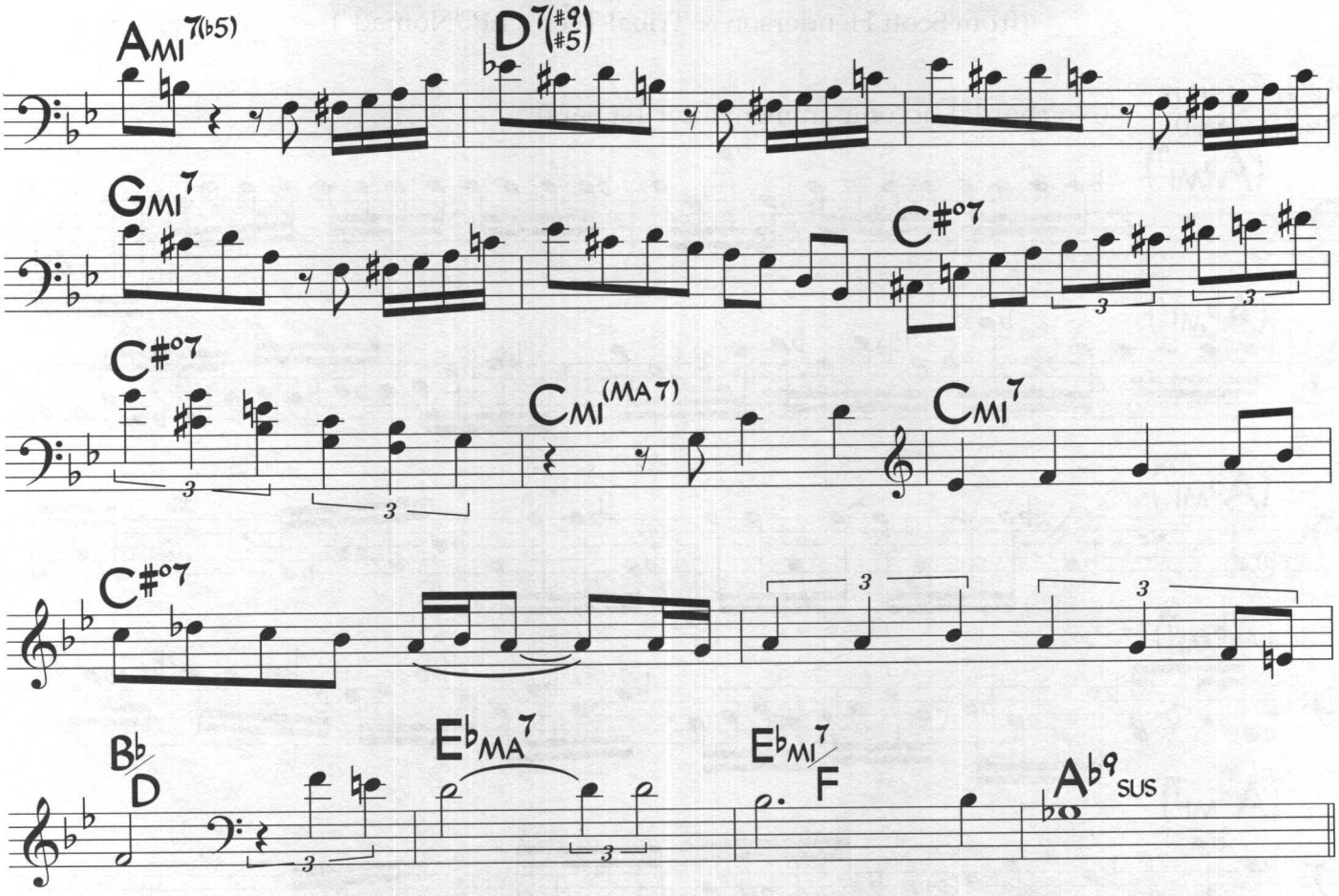



GMI9
A7(b9)
DMI9
(Freer tempo)
GMI9
rit.
GMI9
A7(b9 #5)
(end solo)

GEORGE MRAZ' SOLO ON "BLUES FOR SARKA"

(from Tommy Flanagan's LP, "Blues And Ballads")





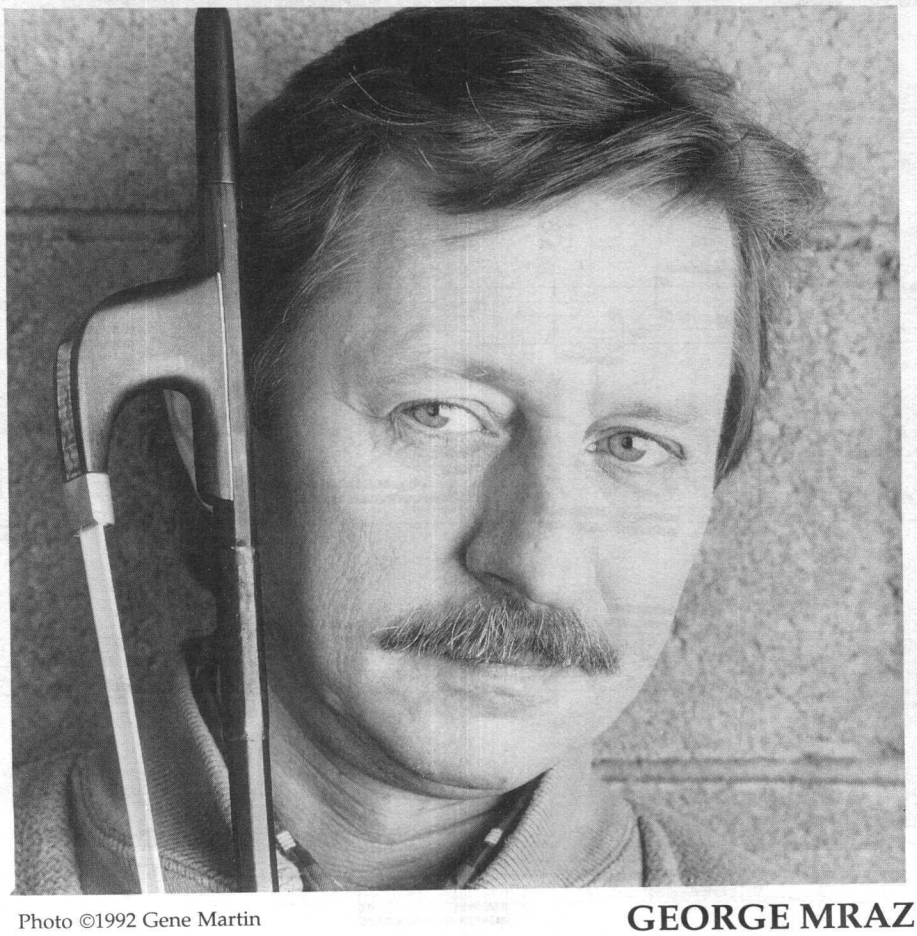
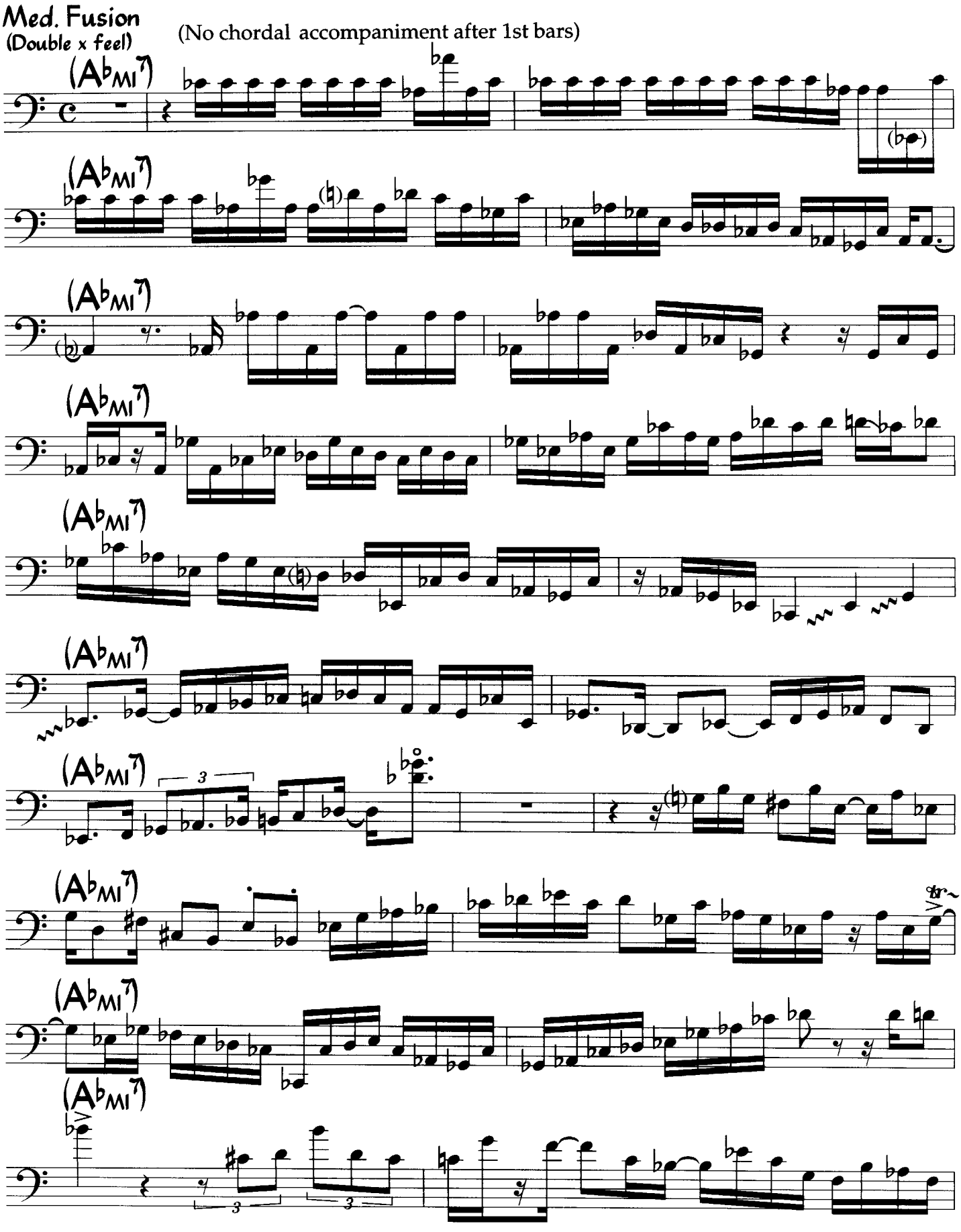


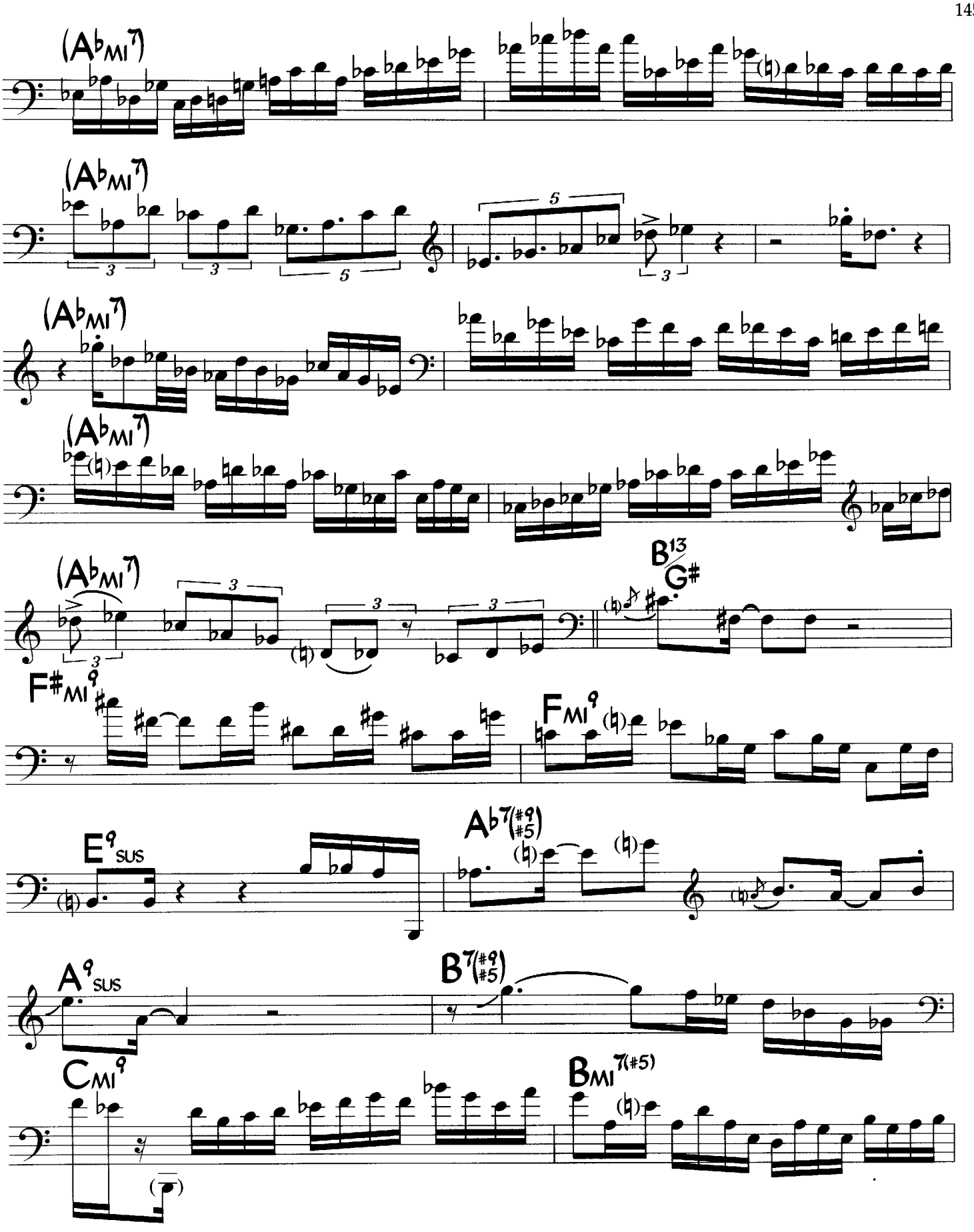
Photo ©1992 Gene Martin

GEORGE MRAZ

GARY WILLIS' SOLO ON "SELF DEFENSE"

(from Scott Henderson & Tribal Tech's LP "Nomad")





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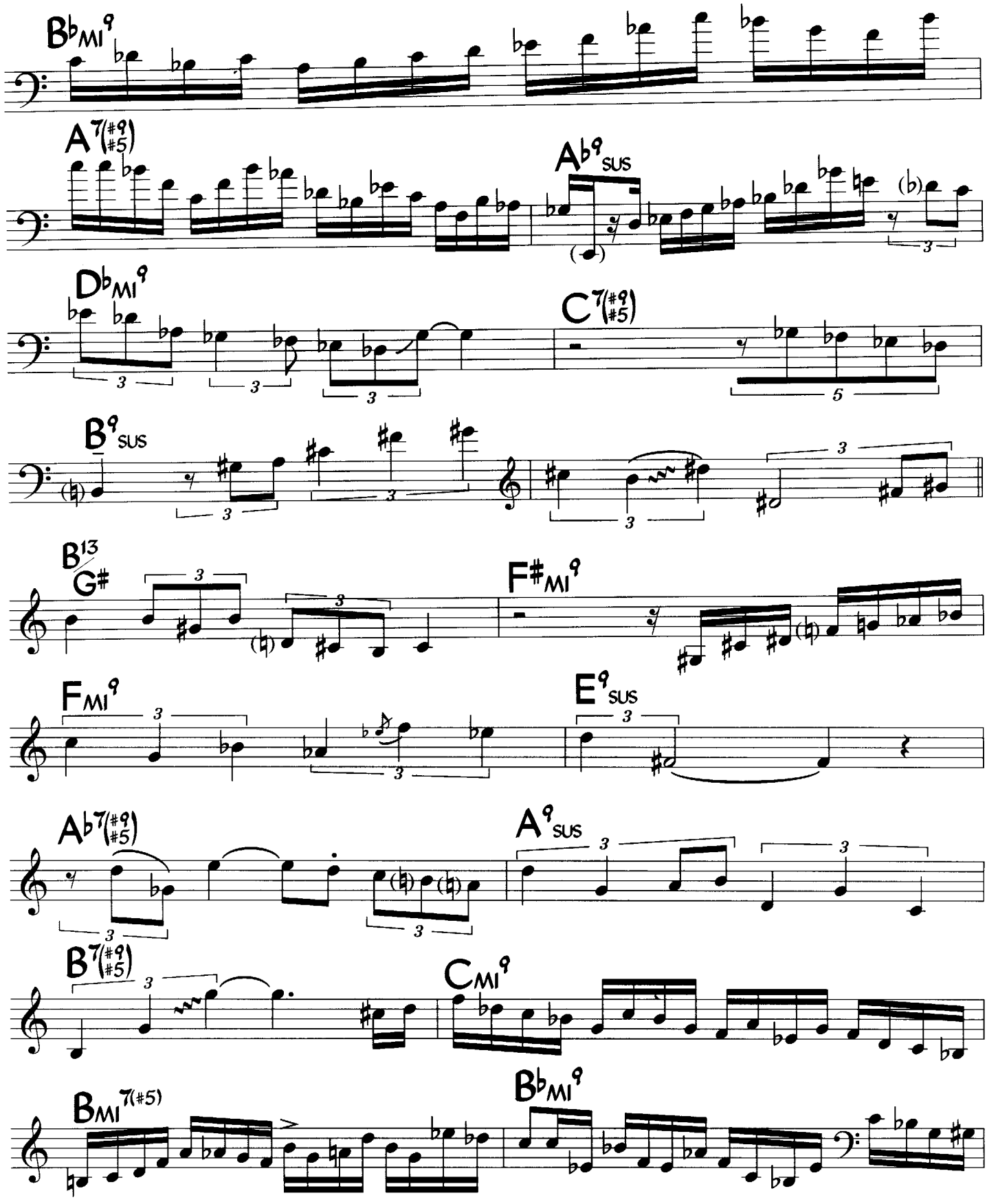

B♭MI9
A7(#9 #5)
A♭9SUS
D♭MI9
C7(#9 #5)
B9SUS
B13/G#
F#MI9
FMI9
E9SUS
A♭7(#9 #5)
A9SUS
B7(#9 #5)
CMI9
BMI7(#5)
B♭MI9

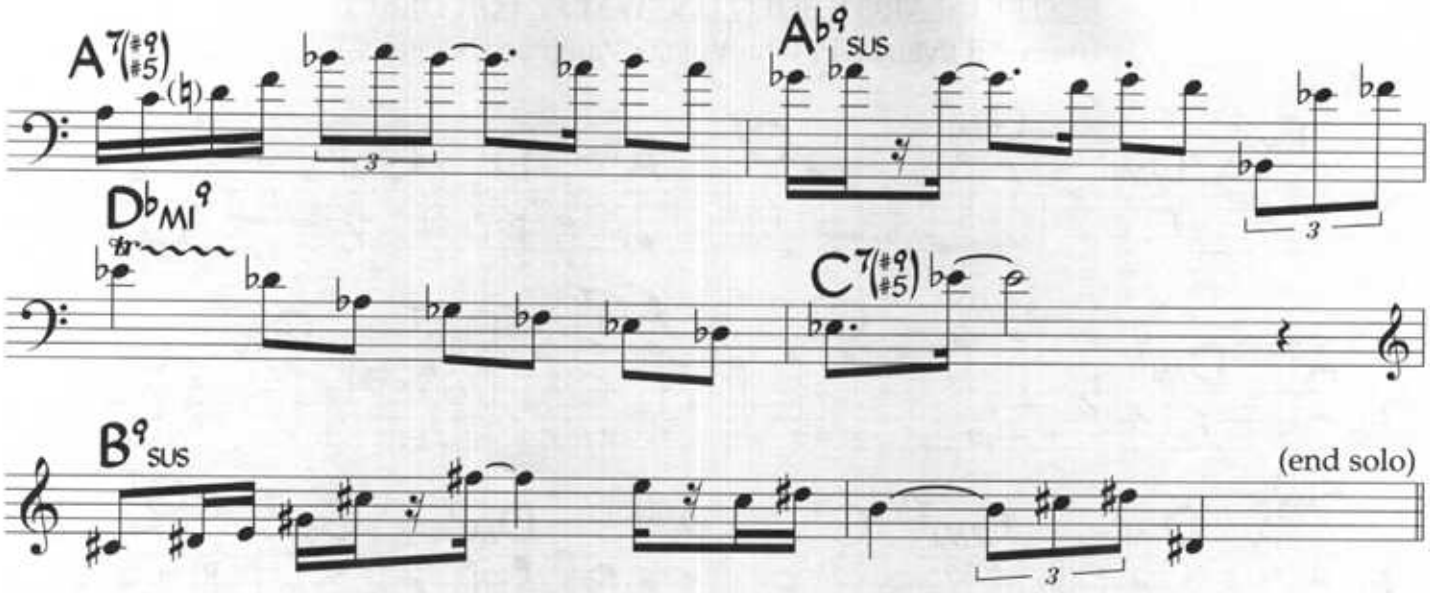
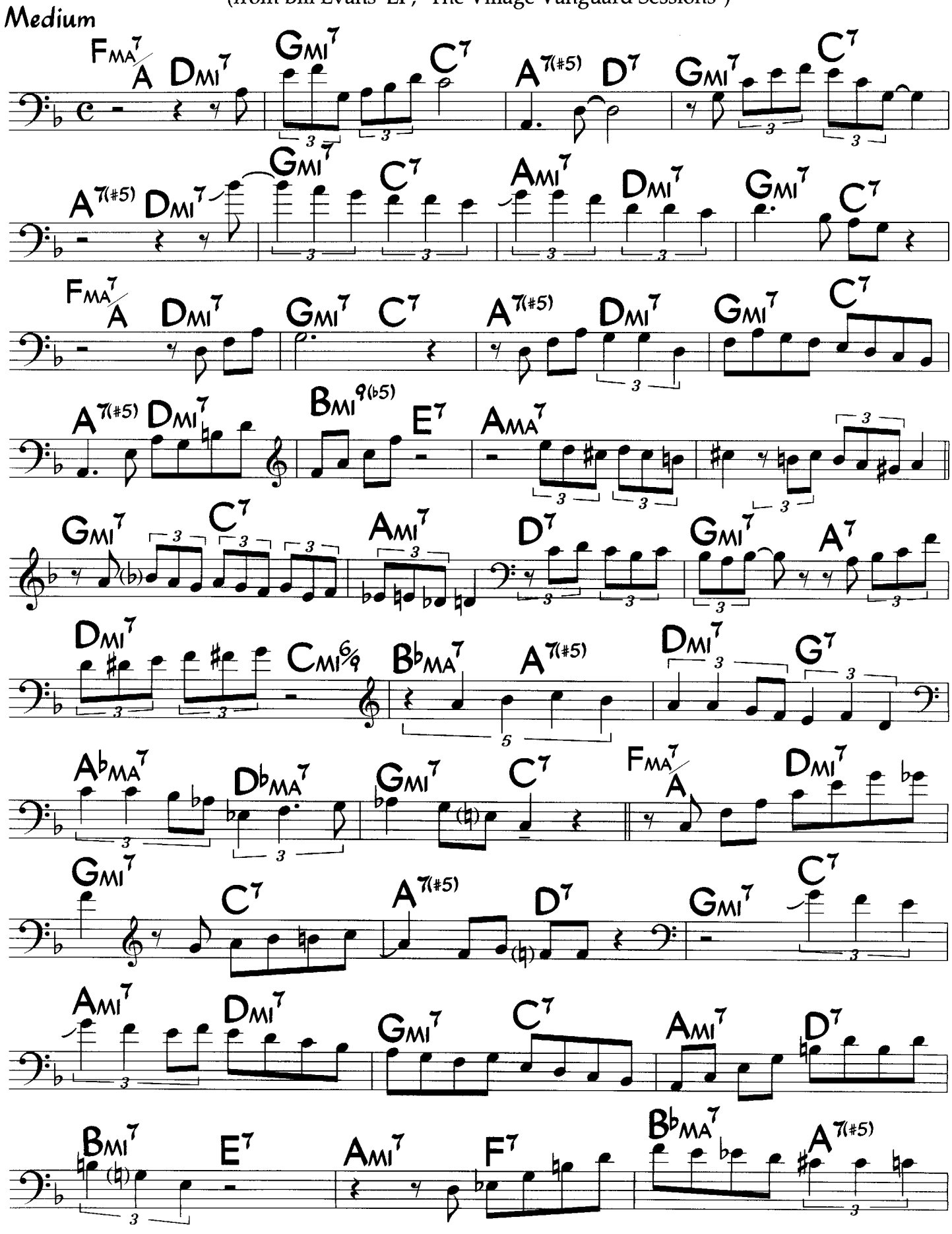


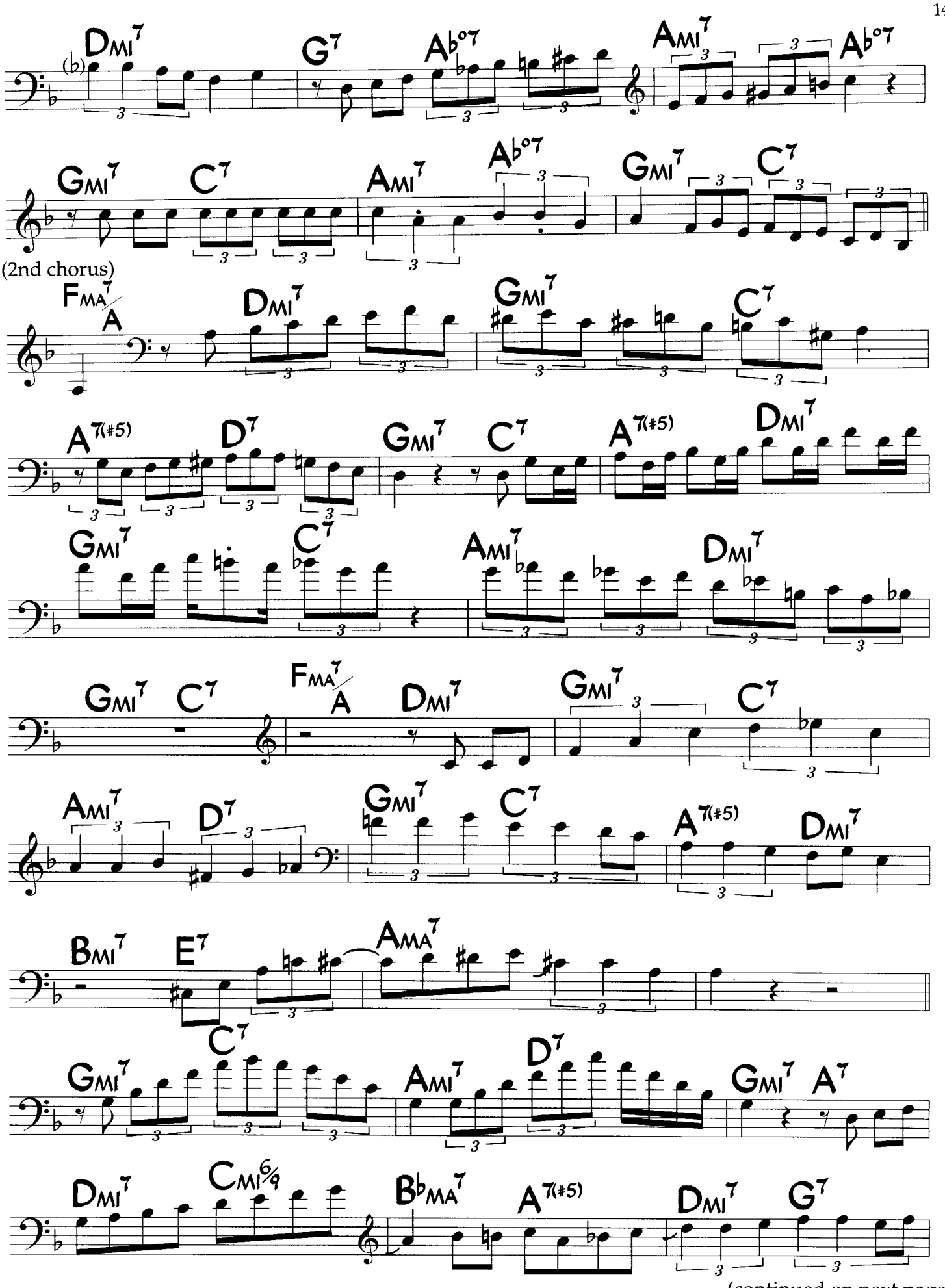
Photo by K.C. Nichols

GARY WILLIS

SCOTT LaFARO'S SOLO ON "WALTZ FOR DEBBY"

(from Bill Evans' LP, "The Village Vanguard Sessions")





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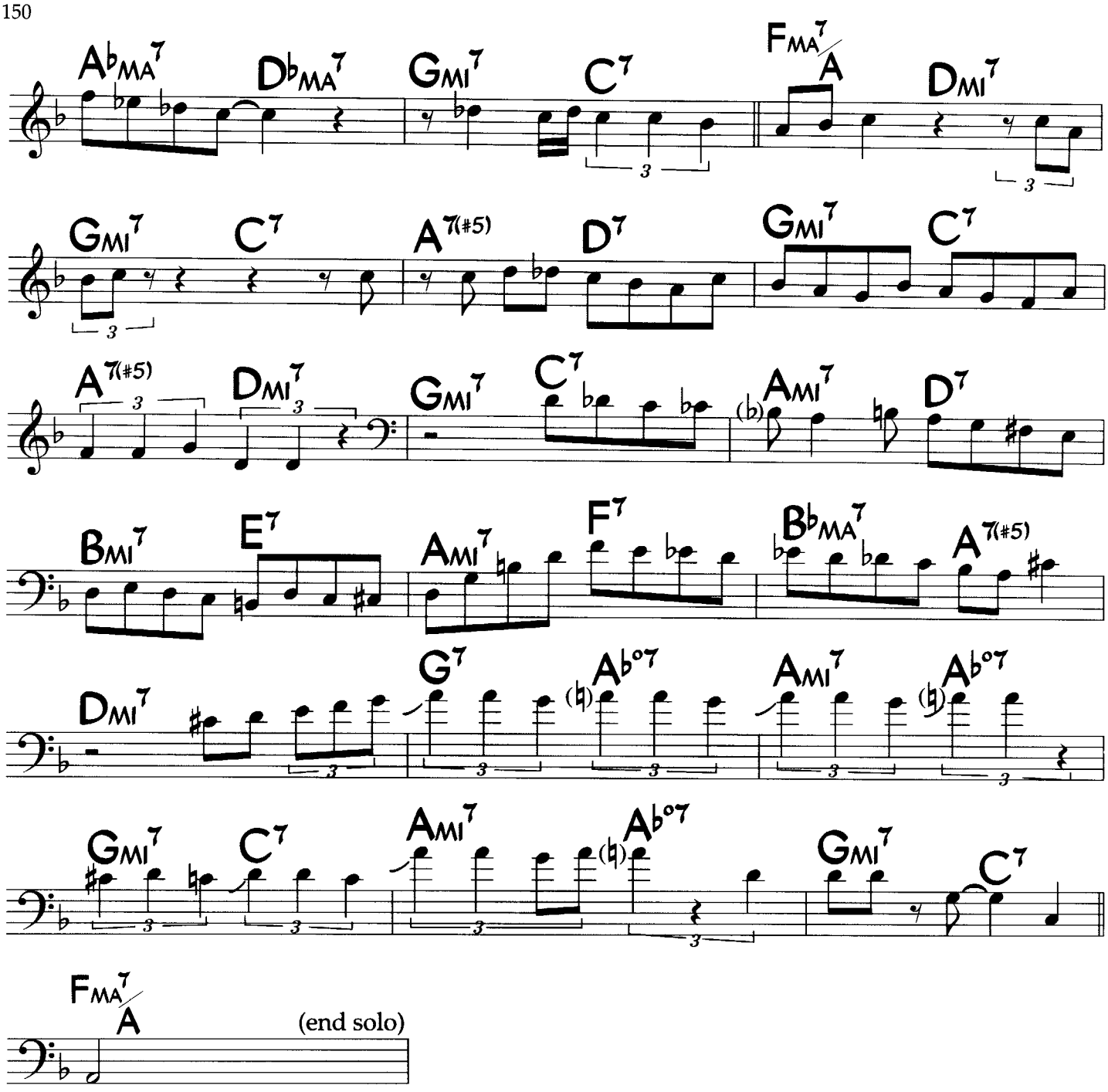
A♭MA7
D♭MA7
GMI7
C7
FMA7/A
DMI7
GMI7
C7
A7(#5)
D7
GMI7
C7
A7(#5)
DMI7
GMI7
C7
(♭)AMI7
D7
BMI7
E7
AMI7
F7
B♭MA7
A7(#5)
DMI7
G7
(♮)A♭o7
AMI7
(♮)A♭o7
GMI7
C7
AMI7
(♮)A♭o7
GMI7
C7
FMA7/A
(end solo)

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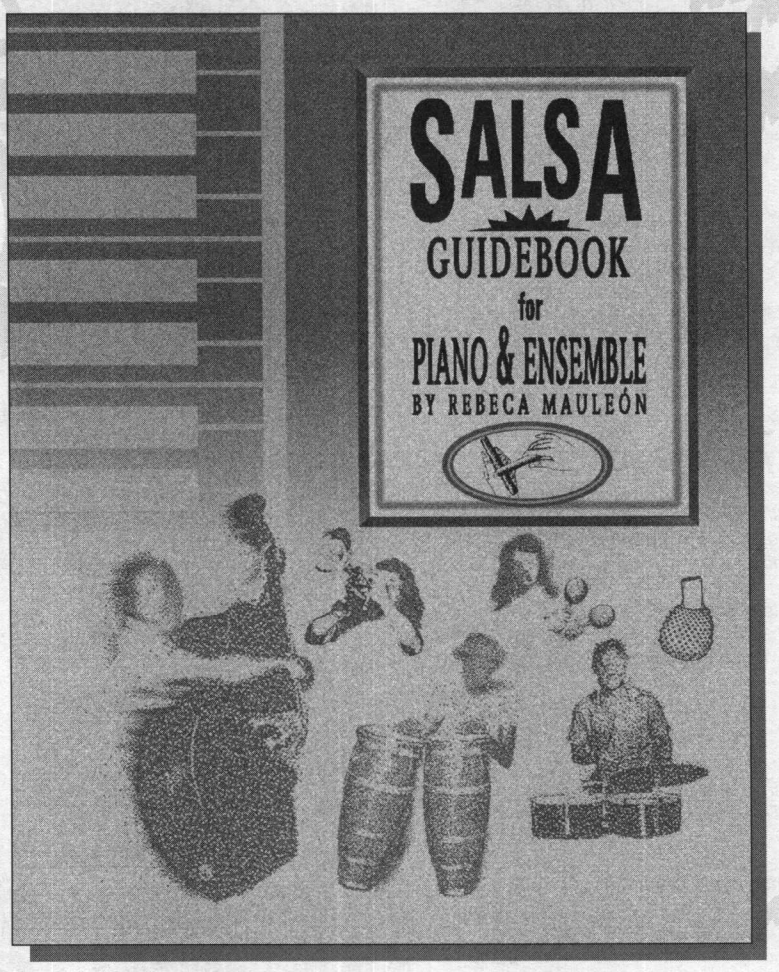

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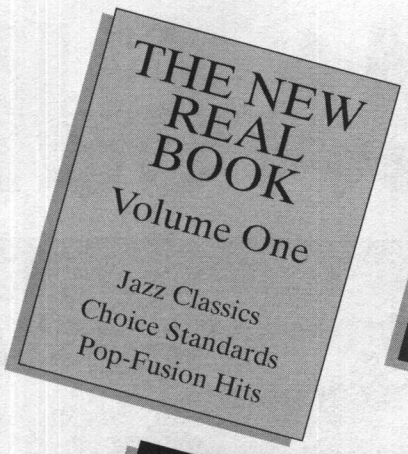

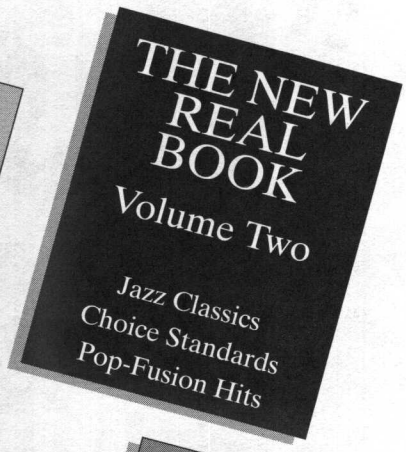

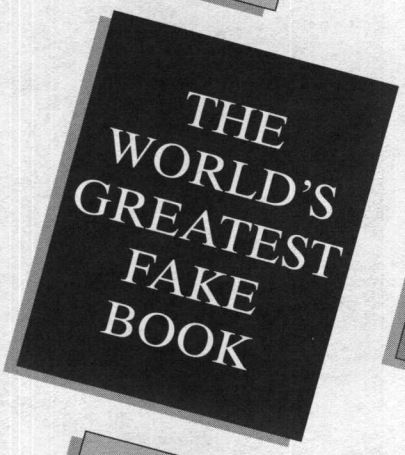

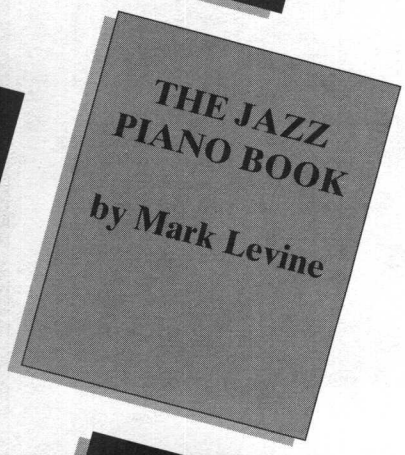

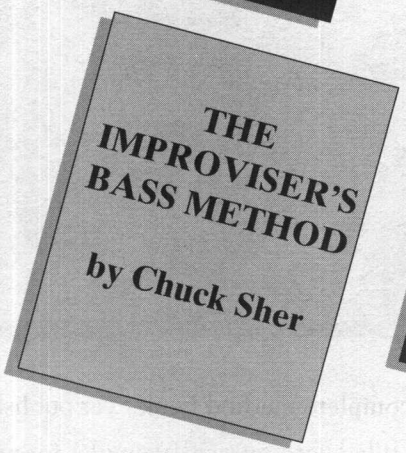

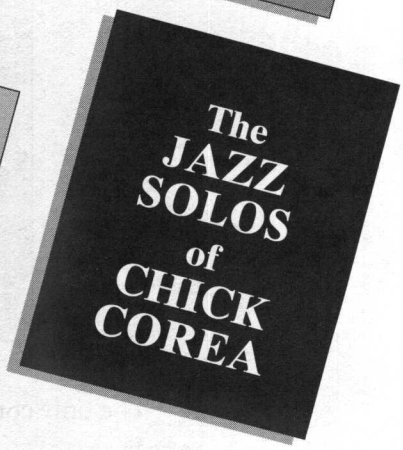

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